

MUSICAL AMERICA

Vol. XXIV. No. 8

NEW YORK

EDITED BY

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JUNE 24, 1916

\$2.00 per Year
Ten Cents per Copy

REGISTRATION BILL TO BE PRESENTED IN OREGON LEGISLATURE

State Teachers' Convention in Portland Unanimously Indorses Standardization Measure to Be Introduced at Next Session of Legislators—Act Confers Additional Powers Upon the State Superintendent of Public Instruction—Fees and Penalties Stipulated—Officers Elected

PORTLAND, ORE., June 10.—The movement for the standardization of music teaching in the State of Oregon was given a decided impetus at the recent convention of the Oregon State Music Teachers' Association. The Association strongly approved a standardization bill which will be presented at the next session of the Oregon Legislature, and which reads as follows:

"A bill for an act to provide for the Registration of Teachers of Music in the State of Oregon; conferring additional powers upon the State Superintendent of Public Instruction; fixing fees.

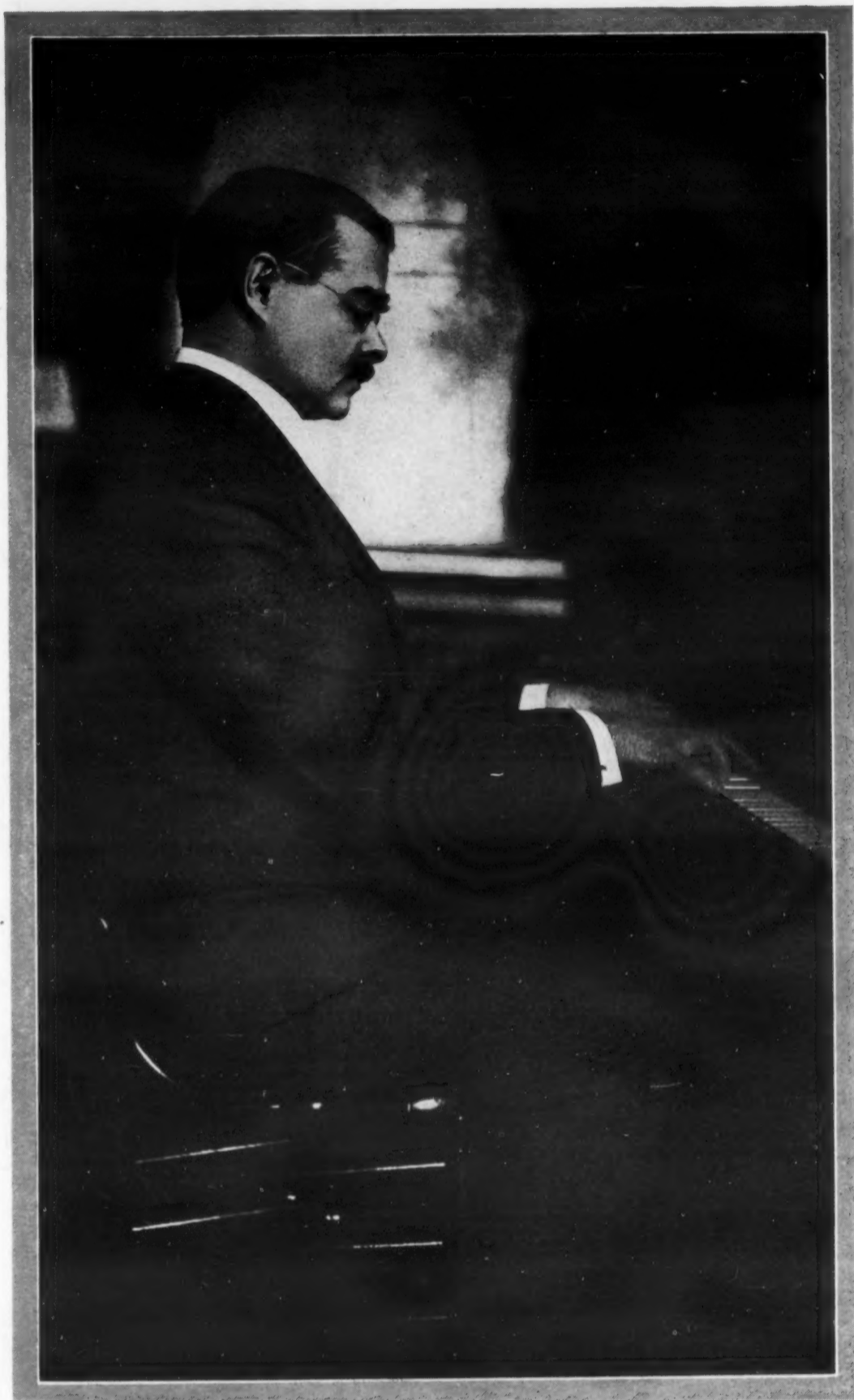
"Be it enacted by the People of the State of Oregon:

"Section 1. That all persons who are now teaching, or who are desirous of commencing the teaching of music in this State for remuneration, shall apply to the State Superintendent of Public Instruction for a certificate of registration. Said application shall be made upon a form provided for the purpose by the said Superintendent of Public Instruction, and shall state clearly what are the claims of the applicant for the right to teach music in the State of Oregon; where, with whom and how long he or she has studied music, and what diplomas, if any, they possess, and shall be verified upon oath before a Notary Public or Justice of the Peace. After receiving such sworn statement, the said State Superintendent shall issue a certificate of registration, for which he shall charge the sum of fifty cents.

"It is, moreover, provided that all teachers of music receiving such certificate of registration shall at all times exhibit a copy of their sworn application in a conspicuous place in their office, studio or usual abiding place, and a copy of the same shall be obtainable by any person who shall apply to the said Superintendent of Public Instruction, for which copy he shall charge the sum of twenty-five cents. All funds received by the said Superintendent of Public Instruction under the terms of this Act shall be paid by him to the State Treasurer for use in the School Funds of the State.

"Section 2. Any teacher of music who shall neglect, fail or refuse to register under the provisions of this Act; who shall make any false statement in connection therewith, or who shall violate any of the provisions of this Act, shall be deemed guilty of a misdemeanor, and upon conviction may be fined not less than Twenty-five Dollars (\$25.00) nor more than One Hundred Dollars (\$100.00), or confined three months in the county jail for each and every offense."

An Oregon teachers' association was organized a year ago, when officers were elected and some plans made. However, as some of the prime movers in it soon after left the State, nothing further was done and none of the plans developed. Last December a meeting of the Board of the Northwest Music Teachers' Association was called in Seattle and the following action was taken. Washington had already organized a State association and it was thought best to disband the Northwest Association and instead form



ERNEST R. KROEGER

Distinguished American Composer and Pianist, Whose Services in the Cause of American Musical Development Have Been Accorded International Recognition. (See Page 28)

the two State organizations. It was voted to divide the money in the treasury between the two associations (Washington and Oregon). This was the condition at the middle of February. Oregon had done nothing, but the Musicians' Club was stirring up things. This week, being Rose Festival in Portland, was decided upon as a good time to get teachers together. This was done with the following results:

On Thursday morning about one hundred music teachers of the State met at the Hotel Oregon and the following officers of the Oregon State Music Teachers' Association were elected.

President, John Clair Monteith; first vice-president, Mrs. Edward Alden Beals; corresponding secretary, Daniel H. Wilson; recording secretary, Frank G. Eichenlaub; treasurer, Maud Carlisle, and auditors, William R. Boone of Portland and Mr. Gjerdrum of Marshfield. The State was divided into districts and the following, named as second vice-presidents, are to represent their districts:

Portland, George Hotchkies Street; Salem, Dr. Frank W. Chase; Eugene, Dr. John G.

Landsbury; Corvallis, William F. Gaskins; Medford, John S. MacMurray; Marshfield, Mrs. Horsfall; Baker, Colleen Foster Pendleton, Mrs. Boyden; Hood River, Maud Carlisle; Bend, Mrs. Gault; Klamath Falls, Mrs. Zumwaldt.

The board of managers at large comprises Dean Lyman of the University of Oregon at Eugene, Miss Minetts Magers of Salem, W. Muller of Dallas and Mrs. Fred Olson of Portland.

The object of the Association as given in the Constitution is "to unite the music teachers of Oregon, to advance the cause of music and to raise the standard of the music teaching profession."

About fifty were present at the luncheon which followed the business session. Short addresses were made by Mrs. H. A. Heppner, representing the Federated Music Clubs of Oregon; William R. Boone, who urged the necessity of co-operation with the newspapers in giving musical events publicity, and Miss Carlisle, who spoke of the success of the Woman's Club and its connection with the musical interests of Hood River.

MILLION-DOLLAR FUND FOR MUSIC IN NEW ORLEANS

Plan to Make Southern City One of America's Musical Strongholds—French Opera House, Taken Over by Tulane University as Result of New Anonymous Gift, to Be Used Largely for Concert Purposes—Philip Werlein, Leading New Orleans Piano Merchant, Gives Credit to John C. Freund for Stirring City's Musical Interest

NEW ORLEANS, LA., June 14.—The famous old French Opera House, which has sheltered many brilliant assemblages, has just been donated to Tulane University as a gift from an anonymous well wisher of both institutions. The announcement is made that the donor not only gives the building without stipulation to the university, but has undertaken at once to begin the work of repair, which will mean an additional outlay of thousands of dollars. This work will be rushed so that the old edifice may be in readiness this fall, when, as in so many years past, it will be used for the great carnival balls as well as such musical and educational purposes as will not conflict with the standards hitherto set.

The gift will not only prove of material help to Tulane University, but will make the future of the famous opera house secure and go far toward insuring the Crescent City a continuance of one of its great winter attractions—its French opera.

About three weeks ago the building was sold under the auctioneer's hammer by direction of the receivers. D. B. F.

Coincident with the announcement that the French Opera House of New Orleans has been taken over by the Sophie Newcomb Memorial College for Women, a unit of Tulane University, MUSICAL AMERICA this week ascertained the details of a project that will make New Orleans the unquestioned music center of the South and one of the musical strongholds of America.

The plan, which was outlined by Philip Werlein, the noted piano merchant of New Orleans, who is this week attending the big convention of piano dealers in New York City, calls for the investment of one million dollars for music and musical education. While the fund is controlled by Tulane University, the entire project will be of a municipal character.

Regarding the new phase of musical development in New Orleans, Mr. Werlein made the following statement to a representative of MUSICAL AMERICA:

"With the million dollar endowment, the taking over of the opera house for purely musical purposes and the project to expand the city's musical opportunities, New Orleans will become the musical center of the South with unexcelled advantages for musicians, teachers and composers. This whole movement dates back to the change in the public attitude toward music which was effected by the address made in our city last year by John C. Freund, the editor of MUSICAL AMERICA.

"This memorable address stirred local musical interest to a point that makes the new development possible. Great credit is due also to the public spirit and far-sightedness of the anonymous donor of the opera house. His example should be followed by men in other cities, for it is by such benefactions that America will be helped to come into its own musically."

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Entered at the Post Office at New York, N. Y., as mail matter of the Second Class

TEXAS TEACHERS IN THEIR SECOND CONVENTION

San Antonio the Scene of the Annual Gathering—Standardization Stated as Keynote of the Proceedings—Two Admirable Concert Programs Presented—Membership of the Association Increased to 250

SAN ANTONIO, Tex., June 17.—What gave evidence of being an historical musical gathering came with the convening of the State Teachers' Music Association at the St. Anthony Hotel in San Antonio Thursday, June 8. The convention lasted through two busy days. This was the second meeting of the association, the first having been held in Dallas last year, and the music teachers of San Antonio did everything possible to bring success to the occasion. The St. Anthony Hotel was thrown open to the association, and all public sessions as well as the concerts were held in the ballroom.

The association was called to order by President A. L. Manchester of Georgetown. The delegates were welcomed to San Antonio by Mayor Clinton G. Brown, speaking for the city; Harry Hertzberg, for the Chamber of Commerce, and Arthur Claassen for the musicians of the city. A letter of greeting was read from Mrs. J. F. Lyons, president of the State Federation of Music Clubs. The response on behalf of the association to the addresses of welcome was made by Mrs. Harriet Bacon McDonald of Dallas, vice-president of the association.

President Manchester's opening address sounded the keynote of the meeting. He urged greater activity in the interests of the association throughout the year, saying that attending the annual meeting was not all there was to be done. He stated that, in the past, musical work and study had been too much an individual matter, and that there needed to be more of a spirit of unity among teachers and musicians, working on a definite plan for the musical uplift of the State. He reviewed public school music, explaining its function as being not only to train children in reading music and part-singing, but also to develop appreciation by the study of the history of music, theory and harmony. He asserted that there was no longer any question as to the wisdom of studying music in the public schools, and of giving credits therefor, adding that this also embraced the giving of credits to pupils for music work done with properly accredited private teachers. Bringing about the standardization of teachers' work, President Manchester announced as the key to the purposes of the association.

After President Manchester's address, the committee on constitution was presented by Chairman Sam S. Losh of Fort Worth.

Round-Table Conferences

The first part of the afternoon session was taken up by round-table conferences, Mrs. Clara D. Madison being chairman of the piano conference, with Mary Hewson leading a discussion on the "Benefits of Harmony for the Piano Student," Miss E. Holman considering the "Methods of Teaching Children," and T. S. Lovette of Baylor College discussing "Technique from a Mechanical and Intellectual Standpoint."

The round-table conference on voice culture and singing was in charge of Mrs. Robert A. Cox of Houston.

The conference on public school music was in charge of Elfreda Littlejohn of Galveston. The topics discussed were "Music Credits in the High School," "Co-operation Between the Private Teacher and the Supervisor of Music in the Schools," and "The Duty of the Private Music Teacher and the Public School Music Teachers to Their Communities."

The violin conference was presided over by Walter Fried of Dallas. The topics were "History of the Violin and Its Influence on Music," "Graded Violin Studies," Etelka Evans and J. E. Maidy; "The Importance of Ensemble Practice in Teaching," E. Clyde Whitlock; "Selection of Concertos and Sonatas," Walter P. Romberg.

The conference on theory was conducted by Julius A. Jahn, chairman. The topics for discussion were: "To What Extent Should Theory Be Incorporated in Public School Music," "The Advisability of Teaching Counterpoint Before or in Conjunction with Harmony," and "The Necessity for the Study of the Elements of Music for the Deeper Appreciation of Musical Composition."

When the round-table conferences had ended at the general session of the association, there was an excellent address on "Community Music" given by Mrs. C. M. Taliaferro of Houston, chairman of the

Gwinn. Sopranos—Mrs. G. E. Gwinn, Mrs. Fred Jones; contraltos, Elsa Harms, Mrs. Roy Lowe; tenors, C. Cameron Bell, Charles M. Lee; basses, Emmett Rountree, Gilbert E. Schramm; accompanist, J. M. Steinfeldt. Violin solo, Concerto (last move-

of the music department of the State University.

Prof. Arthur L. Manchester, head of the music department of Georgetown College was re-elected president; Mrs.



Left to right: No. 1—S. S. Losh, Fort Worth, Chairman for Committee on Constitution. No. 2—Mrs. Harriet Bacon McDonald, Dallas, Vice-President. No. 3—E. Clyde Whitlock, Fort Worth, Program Committee. No. 4—J. M. Steinfeldt, San Antonio, President of Local Association, State Program Committee. No. 5—Kirk Towns, Head of Vocal Department, Southwestern University, Dallas. No. 6—Mrs. Switcher, Dallas, Piano. No. 7—T. S. Lovette, Head of Piano Department, Baylor Female College. No. 8—Frank Lefevre Reed, Head of Music Department, University, Austin, on Committee for Standardization. No. 9—Miss Mildred Gates, Accompanist, San Antonio. No. 10—Arthur Claassen, Conductor, San Antonio. No. 11—Mrs. Robert L. Cox, Houston, Teacher of Voice. Below, on left—Arthur L. Manchester, Georgetown, re-elected President of the Association, and Mrs. Harriet Bacon McDonald, Dallas, re-elected Vice-President.

ment). Mendelssohn, Walter Romberg; accompanist, J. M. Steinfeldt. Contralto solo, aria from "Odysseus," Bruch, sung by Elsa Harms; accompanist, Alois Braun. Soprano solo, "Vissi d'arte," from "Tosca," Puccini, Mrs. Fred Jones; accompanist, Kathleen Blair Clarke. Piano solo, "Etude de Concert," MacDowell, Clara Duggan Madison. Baritone solo, "The Erlking," Schubert, Emmett Rountree; accompanist, J. M. Steinfeldt. String quartet, "Der Tod und das Mädchen," Schubert, first violin, Wilhelm Marx; second violin, Walter Romberg; viola, Jacob Sauerwein; cello, Rafael Galindo. Micaela's Aria, from "Carmen," Bizet, Mrs. L. L. Marks; accompanist, Ruth Bingham. Basso solo, "Hear Me, Ye Winds and Waves," Handel, Gilbert E. Schramm; accompanist, J. M. Steinfeldt. Piano solo, Prelude in D Flat, Chopin; Bourée, Juon; Romanza in E Minor, Steinfeldt; Rhapsodie, Brahms; Kathleen Blair Clarke. Double quartet, for mixed voices, "Worthy Is the Lamb," from "The Messiah," Handel; accompanist, J. M. Steinfeldt.

This was the Friday program:

Piano—(a) "La Nuit," Glazounoff; (b) "La Coquette," Carl Beutel; (c) "The Fountain," Carl Beutel; (d) Legend (St. Francis Walking on the Waves), Liszt, Carl Beutel, Fort Worth. Voice—Aria, "Wie Nahte mir der Schlummer" (from "Der Freischütz"), Weber, Mrs. Stella Prendergast Wren, Waco; Louise Lawson, at the piano, Waco. Voice—(a) "Ich Liebe Dich," Grieg; (b) "Hai lulu (Alack-a-day)," Coquard; (c) "Come to the Garden, Love," Salter; Marie Kroeger Korn, Galveston; Elrieda Littlejohn, at the piano, Galveston. Violin—Navarro (two violins and piano), Sarsate, Mr. and Mrs. Walter J. Fried, Dallas; Mrs. Harriet Bacon McDonald, Dallas. Voice—(a) "In the Moonlight," Eugene Halle; (b) "Bacchanal," Chopin; (c) "My True Love Lies Asleep," John Prindle Scott; Sam S. Losh, Fort Worth. Piano—(a) "Du bist die Ruh," Schubert-Liszt; (b) "Rigoletto," Paraphrase, Verdi-Liszt; Viola Beck, Dallas. Voice—(a) O'Castro Flor (from "Le Roi de Lahore"), Massenet; (b) "L'Heure Exquise," Reynaldo Hahn; (c) "Der Sieger," Hugo Kahn; Kirk Towns, Dallas; Mrs. Harriet Bacon McDonald, at the piano, Dallas. Piano—Sonata, Intermezzo and Finale, Schytte; Louise Charmette Daniel, Houston.

After a short but somewhat spirited friendly contest between Austin and Fort Worth, Austin was selected as the place of the meeting next year, the invitation being extended by the Chamber of Commerce, the city and by the musical bodies through Prof. Frank Lefevre Reed

committee on community music of the State Federation of Music Clubs.

Prof. Frank L. Reed of the faculty of the State University gave an interesting talk on "Music in the College Curriculum."

Discussion of Standardization

Practically the entire morning session of Friday was given over to the discussion of standardization of music, and there were many interesting talks and not a little animated discussion, which largely followed the lines of President Manchester's opening address. A committee of nine was appointed to consider this question more fully and report at the next meeting of the association. The members are E. R. Anderson, Frank Lefevre Reed, J. Emory Shaw, Eula Strain, Julius A. Jahn, Effie Harman, Mrs. Herbert Rischel, Frederick King, R. D. Shure and Joseph M. Evans. Nettie L. Tillett of Abilene was asked to describe the method of giving credits to pupils in the public schools of that city, and Mrs. Lulu M. Griesenbeck of San Antonio also participated in the discussion.

The spirit of harmony was manifested in all the sessions. The membership was increased by about fifty, reaching a total of about 250.

On Thursday evening the musicians of San Antonio gave a delightful concert for the pleasure of the visiting teachers and their friends, and the audience packed the St. Anthony ballroom. In turn the visiting musicians offered a delightful program Friday evening to an equally large audience.

The Thursday program was as follows:

Double quartet (for mixed voices), "The Omnipotence," Schubert, Soloist, Mrs. G. E.

Harriet Bacon McDonald of Dallas was re-elected vice-president, and Burt Graham of Waxahatchie was chosen secretary and treasurer.

There is only one committee that is elective, the executive, and Prof. Frank L. Reed of the University of Texas, Prof. H. Guest Collins of the music department of the State Institute for the Blind at Austin, and Prof. Alburus S. Heister of San Marcos were chosen.

The final act of the association was to sit down to a delightful banquet tendered by the local association of teachers to the entire association.

CLARA D. MADISON.

MILLION-DOLLAR FUND FOR MUSIC IN NEW ORLEANS

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The French Opera House is considered to be one of the finest auditoriums, from an acoustical point of view, in the country. Heretofore it has been used almost exclusively for operatic and theatrical performances, but under its new control it will be the home also of concerts and recitals.

Under private management the rental was placed so high that few concert-giving organizations availed themselves of the opportunity to make it a musical auditorium. Under the new control, however, the opera house will be utilized extensively for this purpose, as the new owners have professed their intention of making the rental within the reach of those who give concerts.

Although performances of French opera in New Orleans date back to 1791, the present edifice, in which many operas had their first performance in America, was erected in 1859. Since the Civil War opera has been given there almost every season, the last company to occupy the theater being that managed by M. Affré.

Newcomb College for Women is probably the most heavily endowed women's college in the United States, the benefactions of the late Sophie Newcomb amounting to some five millions of dollars. The musical department is directed by Leon Ryder Maxwell.

PRESERVING THE MUSIC OF A VANISHING RACE

Alice Fletcher's Records of the Melodies of the Omaha Indians — Researches of Years Have Contributed Much to the Cause of a Real American Music

By HAZEL GERTRUDE KINSELLA

"Indian songs are like the wild flowers that have not yet come under the transforming hand of the gardener."—Alice C. Fletcher.

PERHAPS the most interested spectators at the "Gate City" Pageant in Lincoln, Neb., were Alice C. Fletcher and Francis La Flesche of the United States Bureau of Ethnology, who took the long trip from Washington, D. C., for the purpose of seeing it. Mr. La Flesche is a highly cultured gentleman, an Indian, and the son of Chief La Flesche, the last great chieftain of the Omaha tribe which still makes its home on a reservation in northeastern Nebraska. Miss Fletcher has probably done more for the cause of real American music than any other living person. She it was, who, nearly half a century ago, came out to what was then a wild and uncivilized prairie, and took up as the earliest pioneer, the important work of transcribing the beautiful tribal melodies of the Omaha Indians.

Miss Fletcher had been a serious student of the science of ethnology at Cambridge, Mass., under Professor Putnam. She conceived the idea of going West into the field where she could secure first-hand information as to Indian customs and music, as she felt that only by living with a people and becoming one with them could she do this. This had never been done before, and when she suggested it to her teacher he said that it was impossible and that she should not go. But being determined, she waited only until a chance came for her to go West. It finally came, and she journeyed to Omaha—then the end of the railroad. Miss Fletcher says that if she had known the hardships and trials, and of the courage needed, she might not have had the pluck to go, and she adds that it needed still more after she had returned to civilization for a vacation, to return to the field.

She reached Fort Omaha (now Omaha, Nebraska) where General Crook was stationed and told him what she meant to do, and he, too, said that it was impossible, that it could not be done, and that she should not go. So she waited at Fort Omaha and picked up many suggestions, until finally General Crook realized that she was determined to go, and so gave her an army ambulance and a hammock. With this and a pair of sharp eyes and ears for her equipment, she went into the reservation, in what is now Thurston County, Neb. In this ambulance she lived for many months. She had met one or two Indians in the East, and these were the connecting link. Through them she talked and told the Indians that they should allow their ceremonies and rituals to be preserved. She was finally allowed to attend some ceremonies, after friendly relations had been established, but everything was exactly opposite to her former surroundings, and the continual noise and confusion of uncivilized life were depressing.

Difficult to Distinguish

After she was admitted to the ceremonies, Miss Fletcher found it impossible to write. She would know that a song was being sung but could not distinguish it because of the confusion of drums, singers and strange language. After several months even her constitution broke, and for eight months she was confined to her pallet on the reservation, broken in health by the hardships she had undergone. Her bravery and determination to stay despite her serious illness, touched the Indians and won their entire loyal friendship. Every night they would go to her cabin and sing softly to her—without the drum—singing the beautiful songs of their prayers and rituals, love-songs and game-songs, over and over, and thus little by little, she transcribed them. After her sickness of eight months, Miss Fletcher was left with a permanent lameness, but



Left to Right: Alice C. Fletcher, Recorder of Omaha Tribal Melodies; Prof. Hartley B. Alexander, Writer of the Pageant Book; Prof. Robert Scott, Director of the "Gate City" Pageant; Henry P. Eames of Chicago, Who Wrote the Pageant Music; Francis La Flesche of the U. S. Bureau of Ethnology, Son of Chief La Flesche of the Omahas. The Party was Posed Before the Artificial Forest Used in the Pageant

feels that her personal sacrifice is not too great for what she has been able to do.

Miss Fletcher became highly expert in the matter of writing songs from dictation. She had not been trained as a professional musician. Music had been with her merely an accomplishment. Her father had been musical, a player of one or two instruments, and her mother a fine pianist and a possessor of a beautiful voice. Her grandfather was also musical, and she had grown up in a musical atmosphere. She had to transcribe the song as she had opportunity. Sometimes the song was sacred, and much persuasion was necessary to induce the Indian to sing it, and when he finally did sing it, he would do so only once. She must then wait until another opportunity should present itself, perhaps months later, to verify it.

When Bell was still experimenting with his graphophone, Miss Fletcher took several Indians East to his laboratories where experiments were being made and had records made of their singing. She remembers that these records were made on little cylinders of pasteboard covered with soft wax. These are now preserved in a Washington museum. Later—although the graphophone was still incomplete and not yet on the market—Miss Fletcher was allowed to take it to the reservation with her, where it was a great help in her work.

Miss Fletcher thinks that the educational value of the talking-machine cannot be overestimated. She said, "We think of looking at photographs and seeing the features of those who are gone, but coming generations are going to put on the records and listen to the living voices and messages of those who are dead. Think, if this great blessing had only been invented earlier!"

First All-American Festival

She told of the first festival of all-American music ever held in Nebraska. This was at the Trans-Mississippi Exposition in Omaha, in July, 1898. Mr. Homer, who had such matters in charge, suggested a program of American music, and finally arranged a whole day of it, the program beginning with Indian music—then a brave and almost unknown thing to do. Miss Fletcher read a paper. She had a violinist and a girl singer to illustrate her paper. Mr. La Flesche also was on the program. His

subject was "Indian Music of War and Dance." He brought to Omaha from the reservation seven Indian singers who sang twenty-two songs. ("These twenty-two songs," said Miss Fletcher, "did not take as long as it sound.") Indian music was followed by other American music, down to present-day song-writers. The meeting was held in a church.

On this occasion a high compliment was paid Miss Fletcher on her transcriptions. In the morning she had the young lady (American) who was to sing her Indian songs rehearsing in a home. In the room next were Mr. La Flesche and the seven Indians, who, upon hearing the singing, crowded to the door and listened. They said to Mr. La Flesche, "You taught her to sing that." Mr. La Flesche denied this, saying that he did not know the young lady and had never met her before. "But you must have taught it to her. No one else knows it, and she is singing it right." Mr. La Flesche called attention to the fact that she was reading it from a paper, but they said "words were written, but not songs!"

The questions asked at this program prompted Miss Fletcher to write her book "Indian Story and Song from North America," published in 1890. It was offered to many publishers but none would accept it. They said that no one wanted to read anything about Indian music or cared for it. A friend suggested a publisher. Miss Fletcher said the time had come when Indian music should be talked about, so she paid for its publishing herself. Now she receives a good royalty from it every six months.

More Than 1000 Songs

Although Miss Fletcher has worked among other tribes of Indians, she regards her work of several years among the Omahas of Nebraska as of greatest importance. Here she gathered more than 1000 songs. One of the first things an Easterner says to one from Nebraska is, "You have Indians out there?" Miss Fletcher says, "Yes, you do have Indians out here, and you should be proud of them! Future generations will simply wonder at the stupidity of our generation that we did not preserve more of the songs and customs and life of the Indians while it was possible. We have in Nebraska no architectural remains left by Indians as in Southwestern United States or in South America, but here on the Omaha reservation we have the poetry of a race such as is preserved in

First Festival of All-American Music Held in Omaha in 1898
—Essentials of Indian Music
—Love Songs and Game Songs—Hardships of the Pioneer Investigator

few other places. The Omahas have not been nomads, but have quietly lived and built around their life a network of beautiful songs and ceremonials to be equaled or excelled nowhere.

"Indian songs are always short. There is in them no thought of time- or note-value or of measure bar. The song is a unit. There is no introduction, no formal ending, no intellectual development or rounding out. The preparation for the 'motif' is in the emotion. At some great occasion or ceremony the emotion becomes so great that it must be expressed, the song is uttered, and there it is, to be handed on as a legacy." The older Indians are dying, and the songs, customs and stories which Miss Fletcher recorded are in many cases unknown to present survivors of the race.

Drum the Heart-Beat

The words are nothing in an Indian song, simply a vehicle to carry the melody along. Octaves are sung clearly, and, as many of the songs are in the major, so are many in the minor keys. The song typifies the emotion of the singer and is always short. The drum is the heart-beat. The drum is always beaten in two-four, four-four, or double time. The song may be in triple time, and syncopated at that; and by the vibration of the voice which is peculiar to the Indian, he gives still another rhythm, so that three rhythms are being carried on at the same time—something impossible to an American. The Indians live out-of-doors, their music is born out-of-doors, and it stands to reason that there is a quality about it not to be found in music made between four walls. The Indian sense of rhythm is keener than that of the white race. There is a certain rhythm for each ceremony, and Miss Fletcher says that she can tell, and has many times told, by putting her head to the ground and hearing thus the drum-beat afar off, too far for sound to travel, just what is going on.

"To those who have ears to hear," said Miss Fletcher, "Indian melodies are the folk-song of America, and will be the basis in part for the development of an American 'school' of music, just as folk-tunes and dances appear in works of Bach, Beethoven and Mozart. Music founded on folk-song has life in it and will live, for the pulse of a people is there."

The love songs of the Omahas, of which Miss Fletcher has made a great collection, are always sung at dawn. There is among the Indians no public courting. Usually the trysting place is at the stream or spring. The young girls, usually accompanied by an aunt or older sister, go to the stream for water in the early morning. The girl knows who her lover is, but must not appear to know. He, hidden in some bushes, plays his love-call on his flageolet. Miss Fletcher says that each Indian makes his own flageolet from wood or reeds. It is made by thumb-measure, or "no measure at all." Miss Fletcher has witnessed many a little love scene. The aunt may turn her back for a moment and there is a hurried word.

A Persistent Musician

Mr. La Flesche tells of an Indian boy on the Omaha reservation who played on his flageolet the love song immortalized by Charles Wakefield Cadman in his "Far Off I Hear a Lover's Flute," over and over and over and over, until his father was entirely exasperated and tried to stop him. But he seemed to be in a frenzy over that particular song, and continued his playing until the father, in despair, broke up the flageolet. The boy disappeared for twenty-four hours, and then came back with a new flute he had made by hand from some reeds he had found growing, and began again his playing of the melody.

The writer heard Mr. La Flesche play some Indian melodies on an Omaha flageolet which is preserved in the State Historical Museum, while he was in Lincoln. This particular instrument was made of red cedar, whittled out by hand. The little reed was made of a rabbit's backbone, which gives it a good tone, and just above this had been placed two tiny

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PRESERVING THE MUSIC OF A VANISHING RACE

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bears' heads and shoulders, painted red. The bears were facing each other, noses almost touching, Mr. La Flesche said, "making love to each other."

The flute was never used in a religious ceremony, but only for lovemaking or personal pleasure. The melodies used by Mr. Cadman (who has also spent some time on the Omaha reservation) in "The Land of the Skyblue Water," "The Moon Drops Low," and "Far Off I Hear a Lover's Flute," are favorites among the Omahas. The last named is probably the dearest to them and has never had any words—is only played. Mr. La Flesche says that in early days when the whole band went on annual buffalo hunts it was a pretty thing to hear, at dawn, the young men of the camp serenading the girls. Said Mr. La Flesche, "I hope some genius will some day put that into an opera, it is so beautiful."

Dvorak's Indian Music

Among those great composers who have already made use of Indian melodies is Dvorak. Miss Fletcher says that the theme of *Largo* from the "New World" Symphony is not, as is generally thought, a negro melody, but is an Iowa Indian love song. Miss Fletcher has often heard the Indians singing it in the days when they had no borrowed music. She once met Mr. Dvorak and asked him where he had obtained the theme of his *Largo*. He said he got it when he was in Iowa from some Indians, and had had the *Largo* all blocked out before he left the State. This, Miss Fletcher asserts, is the true source of the well-known theme, despite other claims that have been made by various writers. And she stands ready to substantiate her claim. The final movement of the Symphony, she says, is negro, so plain that she can hear the negroes clapping their hands, and behind it all is the tragedy of slavery.

We spoke of MacDowell's Indian Suite. Miss Fletcher enjoys MacDowell's music, but does not feel the Indian spirit in his writings, as he did not really know the people and the country. There is an individual rhythm in every part of the country. Mr. Cadman, who is a personal friend of Miss Fletcher's, has, to her mind, made beautiful lyric use of Indian themes. He has played many of his compositions for her, and she feels that he has preserved the racial spirit.

Indian children are born to the "game-songs." They do all their playing to rhythm. When grown they do their grinding and washing and other work to a rhythmical song. Mr. La Flesche told of the "game-songs" he used to sing up "in the Black-bird Hills," as the Indians speak of the reservations. Of these, the one known as "Follow My Leader" is most sung, and has been a favorite of the Omaha children of many generations.

There is a certain standard among Indians as to singing. Sometimes when Miss Fletcher would have a singer sing for her, other Indians would say, "Don't hear him, but hear —, he's a good singer." The songs, though not written, were handed down accurately, and those who had the right to sing them would painstakingly teach them to those who were to follow in their footsteps. Certain songs were really "copyrighted," and must be paid for, a horse being sometimes the price of such a song.

A Sacred Duty

Each singer who is chosen to help in the sacred ritualistic ceremonies regards his work as a sacred duty. As songs form a large part of the service, he learns these accurately first, and is given a "record stick" to help him. On this smooth stick, about a foot in length, are cut little notches over which he runs his fingers to remind himself of the songs. Three short songs which are near together in the service are represented by three notches close together. Then may follow one song (one notch), and then seven songs (seven notches) together.

"Some people," says Miss Fletcher, "think that Indians use 'tom-toms' and that their only singing is 'grunting.' Indian drums are tuned. They are made of a hollowed-out tree, which is filled with water with charcoal in it to keep it

sweet; then the skin is drawn over the top, and alternately dried and wet until it has just the right tension and pitch."

At dances, particularly the "Hedhuska," a choir of "picked singers" sits around the one drum. The dancers, of whom there are many in this dramatic dance (also called the "grass dance" or "Omaha dance") act out their own experiences to the peculiar rhythm. This dance and rhythm have been borrowed by the Osage, Pawnee and Sioux Indian tribes.

A favorite saying of Miss Fletcher's is, "Because I know a thing, it is not the

only thing to be known," but she speaks with authority on the subject of Indian music. She does not now go into the field, but has still many notes which must be written up. This will occupy her for many years.

Bach is Miss Fletcher's favorite composer. She thinks that the ultra-modern music is a passing fad, much overdone. "Nothing," she says, "will live that has not melody."

Many years ago the general belief was that Indian music was haphazard in its form, and that the Indians had no definite melodies which they could repeat at will.

To Miss Fletcher belongs the fadeless honor of having demonstrated the fact of Indian song. The misapprehension and questionings with which she had to contend are things of the past, and those who study Indian music to-day may follow the trail she blazed in hardship and difficulties.

Miss Fletcher told me that she was no longer an Easterner; she is now, she said, an American, and her parting injunction was—"Now be as patriotic as you can!"

HAZEL GERTRUDE KINSELLA.
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REGISTRATION BILL TO BE PRESENTED IN OREGON LEGISLATURE



Officers of Oregon State Music Teachers' Association. From Left to Right, Front Row, Mrs. Fred L. Olson, Member of Board of Managers; Maud Carlisle, Treasurer; Mrs. Edward Alden Beals, First Vice-President. Back Row, Daniel H. Wilson, Corresponding Secretary; William R. Boone, Auditor; John Clair Monteith, President; Frank G. Eichenlaub, Recording Secretary; George Hotchkiss Street, Second Vice-President for Portland District

[Continued from page 3]

Frederick Goodrich gave a brief synopsis of the above bill to be presented at the next session of the Oregon Legislature and spoke of the desirability of

the standardization of all music teachers. The bill was unanimously indorsed by the association. Mrs. Edward Alden Beals called attention to the damage done in the public schools by unqualified teachers and suggested that some steps be

taken to eliminate them and provide proper instructors for the children.

The session adjourned to meet during the December holidays, when interesting programs will be presented.

HELENA CLARKE.

REISS TO PRODUCE OPERA IN ENGLISH

Metropolitan Tenor Plans to Bring Out Two Little-Known Mozart Operas

CHICAGO, June 19.—Albert Reiss, distinguished member of the Metropolitan Opera Company, whose success as *Mimi* in the "Siegfried" performance given here last winter is vivid in the memory of opera-lovers, spent a few hours here while on his way to Indianapolis and announced the news that he is to become an American citizen. He intends to bring out in English (he is a great advocate of opera in English) two short and little-known Mozart operas, "Bastien e Bastienne" and "Der Schauspieler," for both of which an English text is now being prepared.

While Frederick Stock unearthed the overture to "Der Schauspieler" and presented it to the Chicago Symphony Orchestra's patrons last year, the opera itself (it is a comic piece) has never been

given in America. Mr. Reiss believes that English is as singable a language as any other modern tongue, and intends to demonstrate this in his production of these two works. M. R.

Bust of William H. Sherwood Unveiled

CHICAGO, June 19.—The bust of the late William H. Sherwood, American pianist and composer, will be unveiled tomorrow afternoon at the museum of the Chicago Historical Society. The speakers will be Mme. Julie Rivé-King, Mrs. Fannie Bloomfield-Zeisler, John J. Hattstaedt and Walter Spry. M. R.

Victor Harris Weds Catherine Richardson

Victor Harris, the noted New York conductor, composer and vocal teacher, was married at noon on Tuesday, June 20, to Catherine Richardson of New York. The ceremony was performed at the Church of the Messiah, New York, by the Rev. John Haynes Holmes. A large number of prominent New York musicians were present.

Engles to Manage Symphony Society's Spring Tour

The Symphony Society of New York has announced that beginning with the spring of 1917 all tours of the orchestra will be organized and directed by George Engles, the manager of the society, the winter tours for next season remaining under the management of Haensel & Jones. These spring orchestral tours have in recent years grown to such large proportions, it is explained, that they

demand more time than Messrs. Haensel & Jones can spare.

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MUSIC STRONG FACTOR IN "GATE CITY" PAGEANT



Scenes at the "Gate City" Pageant: No. 1—Dorothy Elsworth, Soprano Soloist, as "Morning Star"; No. 2—A Group of the "Thunder Bird" Ballet; No. 3—Dr. Hartley B. Alexander, Writer of the Pageant Book; No. 4—The Ballet of "Wolves"; No. 5—A Group of "Willow Dancers"; No. 6—Henry P. Eames, Who Wrote the Pageant Music; No. 7—Charlotte Whedon, Director of Pageant Dances, as the "Earth Spirit"

LINCOLN, Neb., June 8.—The "Gate City" Pageant, presented on Monday and Tuesday of this week on the University Athletic Field, Lincoln, was highly successful from both scenic and musical standpoints. The pageant was in two distinct parts, the first dealing with a legend of the Omaha Indians, who for several centuries have resided in Nebraska; and the second, a masque of the "Gate City," Omaha, telling the legend of Coronado.

The pageant book was written by Dr. Hartley B. Alexander of the University of Nebraska, a native of the State, editor of the *Mid-West Quarterly*, who is recognized as a poet of the first rank, whose literary contributions to leading magazines are highly valued. The music for the pageant was written by Henry P. Eames, formerly of Lincoln, but now of the Cosmopolitan School of Music, Chicago. The pageant was participated in by more than three hundred persons, and was given under the auspices of the Lincoln Commercial Club, and was directed by Prof. Robert Scott of the university.

The story of Part 1 is that of an Omaha legend which tells how when the tribe was threatened with disruption, owing to a quarrel between the clans, a great tribe council was held in an effort to avert the disaster. During the council, which lasted many days, a young man, son of the chief, was in the forest, fasting and performing religious duties. There he beheld a tree shining in the night, the branches and leaves of which were aflame and yet were not consumed. Tracks led to the tree from the four quarters of the world, which showed that the animal beings who preside over the world-quarters had visited it. As he gazed on it in wonder, Thunderbirds (the Indian's

war-gods) lighted upon its branches; lightnings flashed from their eyes, and the noise of their wings was like thunder. But the tree continued to shine. Making his way to the council the young man reported what he had seen to his father. The chief ordered all the warriors in their war-gear to run to the tree, strike it down, and bring it to camp. This was done and amid great rejoicing, where all danced with willow wands in their hands, the sacred tree was received and adorned, and became the tribal palladium and the preserver of peace and unity of the people. The tree itself is now preserved in the Peabody Museum, Cambridge, Mass.

Alice Fletcher a Guest

In the pageant the scene throughout was the forest in which the tree is found. The first music of the pageant was an overture in which was used the principal theme, the Omaha Prayer Song, as recorded by Alice Fletcher, who with Francis La Flesche, son of Estamaza, an Omaha chieftain, came from the Department of Ethnology at Washington, and were guests of the Commercial Club during the pageant. Then entered two chiefs bearing the two calumets. Their song to Wakonda, the god, was striking, being built on the theme known as the "Raising of the Pipes," used in the ceremonies of the Omaha. Mr. Eames had written the music for Part I in the form of a one-act opera, and having become, some years ago, thoroughly conversant with Omaha music through friendship with "Bright Eyes," a sister of Francis La Flesche,

Henry P. Eames Composes Unique Score for Remarkable Community Masque in Lincoln, Neb.—Story of the City Retold in Pageant

was able to preserve the traditional Indian atmosphere. The music was at times strongly reminiscent of its Omaha origin, and when it was not, was still true to the dominant character of such music.

It was, as a whole, developed thematically, and each leading character had its own "motif" which heralded its approach. Musical numbers most striking during Part 1 were the Indian War Dance (which was most realistically enacted); the Mourning Song of the Indian women in which one recognized the strains made familiar to all by Cadman in the "Moon Drops Low"; the monotonous, yet delightful dance of the "Animal Spirits" (Eagle, Bear, Buffalo and Wolf); the beautiful song of the Morning Star, in which a keen listener might recognize the weird flute love call of the Cheyenne Indians; the "Maize Ritual Song," which heralded the approach of the "Earth Spirit" (Charlotte Whedon, who directed the dances of the pageant); the Star Chorus, the theme of whose song was that of Mr. Cadman's "Far Off I Hear a Lover's Flute," and the "Willow Song," sung as a triumphal closing.

The intermission between Parts 1 and 2 was made interesting by a lively ballet done by forty tiny white-robed school children to the Indian tune of "Follow My Leader."

Genesis of "the Gate City"

The music for Part 2 was Spanish in form. The dances were of the Habanera and bolero types. No contrast could have been stronger than that of the plaintive

Indian melodies and the light flowing music of the Spaniards. The story of Part 2 is that of Coronado's fruitless journey onto the plains in search of the fabulously rich city of Quivera. Realizing the material failure of his quest, Coronado had revealed to him in a vision a sight of the great city of the future which should be known as the "Gate City." The idea of Part 2 had been conceived last year by Ralph Northrup, a brilliant student at the State University, and a native of Omaha, the "Gate City." Mr. Northrup died in the fall of 1915, and Dr. Alexander, his teacher and friend, dedicated this portion of the pageant to him as a memorial.

The three performances, which were given at the University Field, drew large and enthusiastic audiences. Special trains ran from Omaha on Tuesday, loaded with visitors from the "Gate City." Mr. Eames conducted an orchestra of forty pieces. Costuming was varied and brilliant. Symbolical costumes had been designed by Dr. Alexander, and many treasured Indian costumes were loaned for the event by the State Museum. The two evening performances were rendered highly effective by the beautiful lighting effects which at times intensified the depths of the artificial forest and the chill, clear moonlight on its outskirts. (The temperature was at 55 on Monday evening), making still more weird the effect of the Indian singers as they crept from the forest into the circle of light.

As a community event the importance of the pageant can scarcely be overestimated and from the opening "Prayer" to the spectacular ending, when a representation of the present "Gate City" appeared from behind a steam curtain with its circled rainbow of promise, it was a picturesque and splendidly impressive event.

HAZEL GERTRUDE KINSELLA.

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Mr. Kreidler's superb success:

DULUTH:

Louis Kreidler, the popular American baritone, was the last soloist of the evening, singing the "Eri tu" from Verdi's Masked Ball. His voice was of splendid volume and the tone quality superb. He was rewarded by prolonged applause and was obliged to give an encore which proved to be one of the gems of the evening.—*Duluth News-Tribune*.



CEDAR RAPIDS:

(Mendelssohn's Elijah)

The interpretation given by Louis Kreidler of the principal part was rich in conception and satisfying vocally. The prophet was made to shine with beautiful dignity through Mr. Kreidler's resourceful art; from the virile "Is not his word like fire" to the pathetic "It is enough" every emotional gradation was clothed with the right tone quality, the correct dramatic intensity—in short, his singing of the part was splendid. Would that more of our singers might sing recitatives as he does.

—*Cedar Rapids Republican*.

DECATUR:

The big "All-American" baritone leaped into immediate favor with the audience at the outset, when by request he opened the program with the prologue from "Pagliacci," singing the number in English as a substitution for the two Mendelssohn arias. The prologue is one of the feature numbers through which this singer has built a lasting name for himself and it made an excellent introduction. The singer is big enough to mold his songs to his own and his hearer's liking and his dramatic treatment is inspiring.

—*Decatur Review*.

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Dear MUSICAL AMERICA:

Some weeks ago the Des Moines (Iowa) *Capital*, a leading Western paper, in the course of an editorial on "art ideals," made a generous and appreciative reference to the public work being done by Mrs. MacDowell, the widow of the late Edward MacDowell, the noted composer, and by John C. Freund, the editor of your paper.

In the course of this editorial it was stated that "spurred on by the hardships through which her husband had to toil in order to satisfy his genius for music, Mrs. MacDowell is devoting her life to a colony where creative artists may go and carry on their work free of charge. It was her husband's wish that men and women with talent, but without funds, could develop their art unhampered by pecuniary responsibilities."

This reference to Mrs. MacDowell and her work has been taken up in the *Capital* by Dr. M. L. Bartlett, who is quoted as the "Grand Old Man of Iowa Music." The *gravamen* of the good doctor's charge is that the late Mr. MacDowell during his life received not only much consideration but encouragement and support, for all of which he was not only ungrateful but absolutely unresponsive.

Dr. Bartlett describes MacDowell as "a reserved, sensitive and taciturn man, who never had an encouraging word for contemporaneous American composers, and who never championed any great musical cause, never became a member of the Music Teachers' National Association, which did so much to advance his interests. His attitude, indeed, was hostile to all praise and, indeed, to those who were doing their utmost, even his best friends, to raise and uphold the banner of our leading American composers, he took the ground that he was not an American composer, but a composer who deserved to rank with Beethoven, Schumann, Brahms and Wagner. As to those who encouraged him most, he expressed his doubts as to their sincerity."

Dr. Bartlett further insists that "the greatest, most broad-minded and generous-hearted American pianist of the time, William H. Sherwood, made it his business to place MacDowell on all of his recital programs, and played his piano concertos with the leading orchestras, such as the Boston Orchestra, the New York Philharmonic Society and the Theodore Thomas Orchestra." With all that, however, MacDowell was neither appreciative nor satisfied.

As a further charge against Mr. MacDowell, Dr. Bartlett brings up the fact that when Van der Stucken, conductor, at that time of the Cincinnati Symphony Orchestra, was about to produce orchestral works by MacDowell, Chadwick, Foote, Kelley, Kahn and Herbert, and the composers were invited to be present and conduct a work of their own selection, MacDowell was the only one who flatly refused to attend. He refused even to furnish his music, which the committee desired to have on the program.

When, furthermore, a concert of American compositions was to be given at the Metropolitan Opera House, in New York, and MacDowell was invited to furnish the parts for one of his orchestral works, he also refused.

Finally, when he was asked why he took this attitude, he replied that if his music was not considered to be worthy of being placed on programs of the most eminent composers of all nations, he preferred that it be left out altogether, and

this in spite of the fact, says Dr. Bartlett, that his music had been placed on the programs with the music of the best composers of all countries.

With regard to Dr. Bartlett's personal attitude in the matter, he is honest enough, and, indeed, naïve enough to admit in the opening of his article that his personal acquaintance with the late MacDowell was slight and that he never met him to speak with him but once and that was at the conclusion of one of MacDowell's recitals, when, being greeted with all the cordiality and enthusiasm of the doctor's nature, congratulated on his recital, and mention was made of the kindly feeling and pride in which American musicians held him, it seems the good doctor got a very cool reception from Mr. MacDowell—in fact, he didn't get any reception at all, for the reason that Mr. MacDowell seems never even to have replied to him.

So that we may say that some of the force of Dr. Bartlett's charges is lost, for the reason that he himself admits that there is a feeling of personal pique.

However, suppose we admit for the sake of argument Dr. Bartlett's charges to be absolutely true.

What do they amount to? That Mr. MacDowell was a nervous, unappreciative, unpleasant personality. Let it go at that. But what has that to do, even if it be true literally, with his music?

Some of the greatest composers have been, personally, what the French call "impossible."

Could anybody have been more irascible, at times uncongenial, than one of the greatest of them all, Ludwig von Beethoven?

And if it were possible to select among the whole crew a still greater impossibility, you can promptly find him in the person of the late Richard Wagner.

Nor need you confine yourself to music. Take some of the greatest writers and thinkers. From a social standpoint, there was not anyone more persistently unpleasant, while he lived, than Herbert Spencer.

Take up another line entirely—that of fiction. One of the crankiest of cranks was the late Charles Dickens.

One of England's greatest poets is assuredly admitted to have been Charles Algernon Swinburne, who had a biting tongue, which he never failed to use on his friends, as well as his enemies, while his particular craze, after he had eaten a good dinner, to which he had been invited, was to go out, collect all the silk hats of his fellow guests and dance on them.

Let us take another type and go among the statesmen.

Bismarck was generally brutal in manner, even in the confines of his own family.

Emperor William is noted for his eccentricities, which is the polite word for what would be called "brutalities" in any less noted personage.

Take up the world of art, as a further instance. All we need do is to select our own American, Whistler, who "went the limit" in making himself disagreeable, even to his most intimate friends. In fact, he wrote a celebrated monograph entitled, "The Gentle Art of Making Enemies."

It all means that men and, indeed, women of genius (among the latter let me mention Georges Sand, dead, and Sarah Bernhardt, living) have been noted for their peculiarities, their eccentricities and their defiance of the social code. Which goes to show that from the point of view of those who desire all things to move along the lines of *les convenances*, the great ones have been, to repeat the word I used before, "impossible."

They forgot engagements, came late to dinner, slept when they should have worked, worked when they should have slept, borrowed money which they never repaid, were generally mixed up, not only in their financial affairs but in their relations with the opposite sex.

Now, in all this, I am not desirous to offend anyone by appearing even to suggest that what these good people did is to be condoned because of the work they did by which humanity benefitted.

That is not my point. My point is that Mr. MacDowell in his peculiarities, to say the least, was not an exception, but the rule.

From the ordinary, normal, social point of view, all those who labor in the field of art, music, literature, drama, even statesmanship, as well as the great warriors, have been more or less abnormal.

Indeed, I have in my library an exceedingly interesting work by Nesbit, entitled, "Insanity and Genius," in which the author endeavors to prove that the great ones in every line have been not only abnormal, but most decidedly insane.

Now, whether the work they did was

MUSICAL AMERICA'S GALLERY OF CELEBRITIES—No. 28



Horatio Parker, a Winner of Operatic Prizes

the product of their insanity, or their insanity was the product of their work, I leave it to others to conclude.

For my own part I prefer to take the discussion up from an entirely different standpoint altogether, namely, that the thing for us to do is not to regard the man or the woman, the individual—but, in all such matters, to regard the work.

I shall never forget how, years ago, a very distinguished writer in New York City, finding himself, on account of his personal eccentricities, suddenly dumped from a position on one of the leading daily papers, for which he had been writing under a *nom de plume*, expressed his grief and resentment by exclaiming:

"It isn't the man, it's the work!"

And so I would say of all the criticism that Dr. Bartlett has leveled at MacDowell:

"It isn't the man, it's his music!"

So, with the dead, let us bury all remembrance of what the man may have missed in the way of social intercourse, very often the result of physical ailments, super-sensitiveness, abnormalities, qualities which were all combined, for instance, to an extraordinary degree, to mention one more personage, in Lord Byron, the great English poet, who, in the estimation of his closest friends, always hovered between being an angel and a beast.

Let us remember only that MacDowell gave us good music, some of it great music; that he was one of the first of American composers to do so—though I will agree with our distinguished friend, Mr. Ernest R. Kroeger of St. Louis, who recently gave you a list of noted American compositions and so showed that all American music neither began nor ended with MacDowell, and that there are many other composers, dead as well as living, who have given us work, much of which will rank with the best that MacDowell produced.

There is nothing like knocking a man for something he didn't say!

Among your contributors is Dr. P. J. Grant, who writes brightly, even brilliantly, though at times he descends to mere scolding.

As an instance of this, let me quote a paragraph in his article in your issue of June 3, *à propos* of his dictum that what this country needs is war to waken us from our national lethargy.

In this article he says:

"Even your Mephisto—why only a few months ago he called Caruso the low comedian of opera—which is equivalent to calling him an operatic mountebank—and now, have you read what he says about him in his latest musing?"

Nobody knows better than Dr. Grant that the terms "low" and "high," as applied to comedy are well established in the English language, as depicting certain plays and performances.

I didn't invent these terms; I simply used them in their accepted meaning.

For instance, such parts as *Falstaff* in "The Merry Wives of Windsor," *Dogberry* in "Much Ado About Nothing" are considered to belong to what is considered "low comedy." This does not mean what is vulgar, but as opposed to "high comedy," as is exemplified in such plays as "The School for Scandal," "The Rivals" and others that might be mentioned. When, however, Dr. Grant goes out of his way to translate my declaration that I thought Caruso best suited in such rôles as in "Pagliacci" and "Cavalleria Rusticana," into a declaration, that I made him out to be a vulgar mountebank, he abuses the privilege given him in your columns and descends to scurrilous personality, showing that his usual good judgment has become obscured.

In no instance have I endeavored for a moment to suggest that the great Italian tenor is a mountebank. Indeed, I have gone out of my way to explain with regard to some of the tricks which Caruso has been accustomed to cut up when called before the curtain that all

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

that is absolutely within the man's natural disposition, but that to understand it one has to know the Neapolitan, the South Italian, who is much of a child, full of innocent fun.

There is, however, something in this which is more important, after all, and that is the disposition of certain critics like Dr. Grant to fly at a critic or writer who apparently changes his opinion as to an artist's performances.

Would Dr. Grant advocate one having a persistent policy toward Mr. Caruso or any other artist, whether they sing well or badly, whether they sing in one rôle or another?

That is the ridiculous position which is taken by some of our critics who can never find anything but the most extravagant praise for a Paderewski or a Sembrich, till it is *ad nauseam*.

My position is simply this: The artists change, even in their singing and performance of rôles that they have sung and played a hundred times. And, furthermore, in some rôles they are better than in others. In some rôles they shine, and in others they do not.

The point that I made with Caruso was simply that in what is called "heroic rôles" I did not think he was as well placed as in others.

Not only the public, but the artists themselves (as I believe has been stated by one of them in your last issue) are the gainers by that sincere, conscientious criticism which has no fixed attitude to any one of them, but judges each one always on the merits of the individual performance.

Was the cause of art better served when last season all the critics in New York City, except one, came out in the most fulsome eulogy of Paderewski's playing in his opening concert, while one, Mr. Herbert F. Peyser, had not only the ability, but the pluck to say that the great virtuoso pounded, and pounded, and pounded, though thereby Mr. Peyser raised a storm of protest?

I resent Dr. Grant's insinuation that there was some ulterior reason, some *arrière pensée* in my having changed my attitude to Mr. Caruso.

If Dr. Grant makes any pretension to belong to the confraternity of writers, he should be the last to join with those who are ever ready with some aspersion the moment a writer apparently changes his mind.

M. Billiguard, the press representative of the Metropolitan Opera House, is said to be assiduously engaged in writing a work for orchestra, chorus and soloists. It is to be entitled, I hear, "A Song of Sorrow."

It is not in any way connected with the war, but it is intended to express M. Billiguard's grief that he was passed over at the time John Brown, the comptroller, resigned, and he did not get John's job.

However, M. Billiguard's many friends may console themselves as to what may happen in that operatic family on the other side of Broadway, for he has thrown an anchor to windward already and interested himself in the "movies," which, in these days, means extraordinary and persistent prosperity, besides which M. Billiguard's personal requirements are few.

How the new arrangement, owing to Mr. Ziegler's appointment as comptroller, is going to work out remains to be seen. From the gossip of the day it would

seem to show, in the opinions of some, that there may be radical changes in the policy of the Metropolitan Opera House in the more or less immediate future.

Flag Day, you know, was celebrated in this city on Wednesday of last week. It happened that I was on the West Side and saw the children of the public schools go marching by, headed by their banners, in the parade that passed before the great memorial to the soldiers and sailors that overlooks the Hudson.

The idea of preparedness has evidently already stirred the public schools. They came by in companies and the girls, as usual, made a finer appearance than the boys. There were hundreds and hundreds of them, in white, with their hair tastefully bound with a bit of ribbon at the back, with Liberty Caps on their heads and rosettes of the national colors on their breasts.

It was a most inspiring sight, even to the most blasé!

It gave you an idea of the joyous strength of Young America, the quickness and lightness of the step, the evident intelligence of the faces, the eagerness and the interest shown!

Surely it was a sight for men and—gods.

It thrilled!

It made one think that this is a great country, in spite of the fact that not long ago a New York magistrate sentenced a little boy to prison for selling newspapers in the City Hall Park, while another thick-headed *Dogberry* not only fined two boys three dollars apiece for playing ball in the streets, but had their fingerprints taken, as if they were hardened criminals, while another magistrate fined a fishmonger twenty-five dollars for delivering twelve oysters to a sick woman on Sunday,

though she had paid for them on Saturday, and another magistrate capped the climax by fining a man two dollars for taking a drink at a bar while a dog that came in with him was "unmuzzled," though the man proved that it wasn't his dog.

When we think that we put a country lawyer at the head of our army and a country schoolmaster at the head of our navy, while a canary-brained Controller saves New York from imminent bankruptcy by cutting out the appropriation for music in the parks, and that if there is any serious thing to be done, we all of us "let George do it"—why should we kick?

However, amid all the banalities and stupidities let us rejoice that Young America, with a wisdom gained from the follies and foibles of the forefathers, is coming up, and is marching, marching, marching on, always toward the light.

Your MEPHISTO.

MARKED TALENT UNCOVERED IN CHICAGO SCHOOLS

Concluding Concerts of the Season in the Musical Institutions a Striking Demonstration of Progress—Choral, Orchestral and Solo Performances Reflect the City's Rich Musical Resources

Bureau of Musical America,
Railway Exchange Building,
Chicago, June 19, 1916.

COMMENCEMENTS of the leading music schools of Chicago occupied last week. Beginning with that of the Columbia School of Music, which of late years has had to go to the Auditorium to accommodate its students and friends, we had also the closing exercises at the Auditorium, Friday evening, of the American Conservatory, which this year passed its thirtieth year. On Saturday evening, the Chicago Musical College celebrated its fiftieth year at the same place.

In a stretch of nearly thirty years' attendance upon commencement concerts, remarkable improvement has been observable in the educational conditions in Chicago. Back in the time when the old Central Music Hall was found more than adequate for music school concerts and graduating exercises, the standard of student achievement was far below the artistic level of our own days. The affairs are now more elaborate and the students are counted not by the score but by the hundreds. A distinct advance has been noted in the excellent work done by the Columbia School of Music. The concert given last Wednesday evening brought forth six students of the piano, violin and vocal departments, and of these Olive Kriebs, a pianist, won deserved praise for a musicianly and technically finished performance of César Franck's "Variations Symphoniques."

Catharine Norfleet, in two movements from the Lalo "Symphonie Espagnole" for violin, showed temperamental traits and good schooling, and Charlotte Bergh, in the solo in David Stanley Smith's chorus, "Pan," which was sung by the Columbia School Chorus under the direction of Louise St. John Westervelt, exhibited a beautiful and flexible soprano voice.

The chorus, which consisted of some forty young women, did some commendable singing in the above number as well as in two other short choral works by German and Arne-Bantock, and the orchestra, made up for the most part of instrumental students of the school, not only performed the accompaniments to the solo numbers on the program creditably, under Ludwig Becker's direction, but also played the "Rienzi" overture by Wagner with considerable precision and tonal nuance. Others participating, besides those mentioned above, were Jessie Zeman, soprano; Parthenia Carmichael, pianist, and Robert Lee Osburn, baritone. Mr. Clare Osborne Reed is the director of the school.

American Conservatory Concert

The exercises of the American Conservatory were a fitting climax to the many concerts which I have attended at this school. I have hardly missed a single one of these affairs, except the first, and of the twenty-eight or nine which I have heard this last surely showed a stupendous gain in the quite exceptional talent displayed by some of the students and in the general brilliance of the affair.

Adolf Weidig's musicianly domination of the concert as director of the orchestra is worthy of paramount consideration. He guided the Chicago Symphony Orchestra through the accompaniments with adroitness and skill.

Of the students, Abraham Sepkin, a

young violinist still in the knickerbocker stage, played the first movement of the difficult Beethoven Violin Concerto, Op. 61, with a technical surety and with a musical interpretation which transcended the student stage. Likewise Morris Kottler, a pianist of about the same age, gave to the first movement of the Tchaikovsky Piano Concerto in B Flat Minor an astoundingly mature rendition. It was smooth from the mechanical standpoint, and the shading throughout was musical and imaginative.

Frances Burch, in the famous air from the second act of Wagner's "Tannhäuser," disclosed a clear soprano voice of fine quality and of power, and a diction which was especially distinct. Guilmant's Concerto for organ and orchestra was ably played by Albert Beck. Miriam Fuerstenberg, pianist; Florence Hermann, violinist; Sadie Vanderbosch, soprano, and Esther Kittilsby, pianist, the last in the first movement of the Paderewski Piano Concerto, all deserve laudatory notice for their musical showing.

A short address by John J. Hattstaedt, the president of the conservatory, followed the program, and then the diplomas and awards were distributed by the directors of the institution, Messrs. Hattstaedt, Hackett and Weidig.

Fiftieth Anniversary

The fiftieth anniversary concert and commencement exercises of the Chicago Musical College, at the Auditorium on Saturday evening, brought forth two students of unusual talent in Gertrude Hecht, dramatic soprano, and Frank Mannheimer, pianist.

Not that the other seven performers of the solo numbers did not distinguish themselves, but such finished vocal art as Miss Hecht revealed in the aria, "Wie Naht Mir der Schlummer" from Weber's "Der Freischütz," and such virtuoso piano playing as Mr. Mannheimer displayed in the Liszt E Flat Piano Concerto, are rarely heard even from the recognized touring artists.

Miss Hecht has a voice of great purity and smoothness in all its registers and which is pliable and of great power; her German diction was perfect.

Mr. Mannheimer adds to a facile technique poetic musical qualities and brilliance of style. Not since J. Francis Connors played the same concerto about five years ago has the Liszt E Flat Concerto been so well performed at the college commencements.

With an aplomb worthy of a more routinized artist, Florence Eaton, a young violinist, substituted the *Adagio* from Max Bruch's G Minor Concerto for the Stanford E Minor Concerto, the orchestral parts of which were delayed in transmission from Europe. She showed a rich tone and a pleasing style.

Ruby Lyons, soprano, sang with plastic art and with refined vocalization in the trying aria, "Dove Sono," from "The Marriage of Figaro," and Aaron Ascher disclosed no little pianistic aptitude in the first movement of the Beethoven C Minor Concerto. He played the cadenza especially well.

Others on the program were Mrs. Florence Cole Talbert, a coloratura soprano, whose singing of the "Caro Nome" from Verdi's "Rigoletto" brought out a veritable storm of applause for her vocal flexibility; Mae Evelyn Pfeiffer, contralto; Esther Pohlman, pianist, and Frederick Braucher, violinist.

Harry R. Detweiler directed the Chicago Musical College Chorus, some sixty singers, in "Thanks Be to God" from Mendelssohn's "Elijah" with good results, and Karl Reckzeh, as usual, did

laudatory service in the direction of the orchestra, which consisted of sixty members of the Chicago Symphony.

Hon. Richard S. Tuthill delivered the address to the graduates and awarded the diplomas, medals and other distinctions to the students.

MAURICE ROSENFELD.

Shakespeare Program Given in Jersey City Schools

"To Shakespeare" was the dedication of the program given by the students in the Music Department of the Bergen School for Girls, in Jersey City, of which Lucy Nelson and Mrs. Margaret Slocum have charge. The numbers included vocal contributions by Miss Vickers, "Who Is Sylvia?" and "It Was a Lover and His Lass," after which Miss Long and Miss Vickers played the "Merry Wives of Windsor" Overture and Miss Vail sang "Full Fathom Five" and "Come Unto These Yellow Sands." Miss Vickers gave "Hark, Hark, the Lark" and "Romeo and Juliet" Waltz Song. Vera Smith had as her songs "Where the Bee Sucks" and a song from "The Tempest," while the "Mid-Summer Night's Dream" Overture was played by Mrs. William Downs and her daughter, Bessie Downs.

A. D. F.



Henry Liff

Henry Liff, bandmaster, lieutenant of the Veteran Corps of Artillery, N. G. N. Y., died of pneumonia at Roosevelt Hospital on June 13. He was the leader of the Henry Liff Orchestra, which played for years for the New York Mozart Society and the Sorosis and Rainy Day clubs and was the composer of several patriotic songs, including "On the Firing Line." Mr. Liff was born in Petrograd, Russia, where he was educated in the Russian Conservatory of Music. He came to New York twenty-five years ago. The funeral service was held at the Stephen Merritt Memorial Chapel on June 15 under the auspices of Mecca Chapter of the Masonic Order. The burial took place at Passaic, N. J.

Mrs. Louise Castle Dreibrodt

CHICAGO, June 13.—Word has just been received from Leipsic of the death of Mrs. Louise Castle Dreibrodt on May 26. As Louise Castle she was well known in musical circles in Chicago, where she lived up to twelve years ago. At that time she married Dr. Friedrich Ernst Dreibrodt and settled with him in Leipsic, where her home became the center of social and artistic activities. Mrs. Dreibrodt was one of the most popular members of the American colony in Germany, and had a host of friends on both sides of the Atlantic. She was a sister-in-law of John J. Hattstaedt, president of the American Conservatory of Music of Chicago, and Karleton Hackett, music critic of the Chicago *Evening Post*.

F. W.

LUCA BOTTA

TENOR

METROPOLITAN OPERA HOUSE

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THE EVOLUTION OF HARP PLAYING

Bibliography, reference books used in collecting data in this article—(a) Hughes, Rupert, *Music Works*; (b) Grattan Flood, *History of the Harp*; (c) John Thomas, *History of the Harp*; (d) The American History and Encyclopedia of Music; (e) New International Encyclopedia; (f) Encyclopedia Britannica.

Of all musical instruments, the harp is perhaps the oldest and best liked. It is often referred to as the "Heavenly Instrument."

Legend and speculation have given us many interesting stories of the origin of the harp. Perhaps the best known is that of a hunter, who, wandering through the forest, caught his bow string in the branches of a tree, and the sound of this plucked string was so pleasing that he experimented with the tightly strung bow until it became the forerunner of the first stringed instrument. Be it fact or legend, history has given to the Egyptian priest, Hermes, the credit of the invention of the lyre, which is known as the ancestor of the harp.

In the calm of a balmy summer evening Hermes, an Egyptian priest, was strolling along the banks of the River Nile, deeply engrossed in thought, when suddenly a strange and intensely beautiful sound arrested his attention. Delighted, he looked about for the source. He was alone—all nature was at rest—still that weird, illusive sound vibrated in the air. At his feet lay a beautiful shell. Impatiently his foot brushed it from his path, when once again that musical sound burst forth. Stooping, he lifted the shell and upon examining it closely, found that its former inhabitant had departed and its sinews, dried by the sun, were stretched across the shell, which, when accidentally touched by his foot, had produced the strange and most remarkable sound.

This man, Hermes, the High Priest of Osiris, was the founder of the Egyptian law and religious ceremonies; he taught the Egyptians the science of hieroglyphics, the culture of the olive, the measurement of land, and by this little incident, enacted on the river banks, evolved the musical instrument which has developed into the harp.

Tone Color of Harp Music

The reason that the harp has been beloved through the ages is that its tone quality is absolutely pure. One recognizes that the sunlight will penetrate where artificial light will not. Just so, because of the purity of the tone of the harp, it will cut through the orchestra or band (when well sounded) because of this very distinctiveness and purity.

The tone of the piano is of the same distinct color, but it has all of the varieties of tint of that one principal color, just as an etching has all the tints of the crayon. On the harp there are five distinct principal colors, with all of the varieties of shadings or tints. To illustrate: A picture done in crayon drawing would be like that produced from the piano. The harp would be the same picture, but painted with the five principal colors and all of the tints which make it exquisite. The first principal color on the harp is produced by sounding the string in the center, giving a beautiful, round, rich, diapason tone. The second principal color is produced by sounding the strings directly under the neck of the harp near the agraffe or upper end of the string,

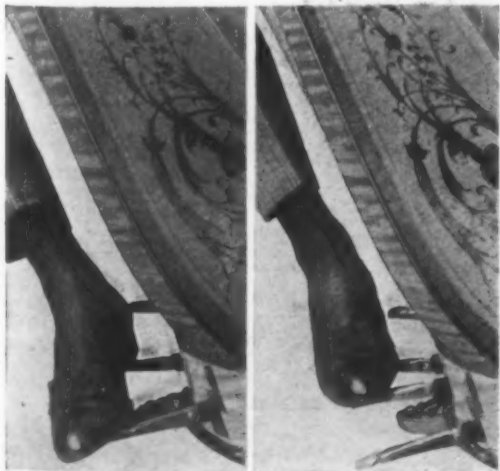


Illustration No. 1 Illustration No. 2

producing an explosive and compact, brilliant tone. The third principal color is given by sounding the strings at the lowest extremity by the use of the finger nails, producing a banjo-like tone. The fourth principal color, known as harmonics, is produced by stopping the strings in

Origin of the "Heavenly Instrument"—Varieties of Tone Color Possible—Its Use in Religious Services—Overcoming Its Mechanical Limitations and Broadening the Scope of Its Literature

By MELVILLE A. CLARK

the center while sounding them in the usual manner. The quality of tone is charming and the latest method of showing the place to sound the string is by use of small dots or marks on the string, giving the exact location, so that the professional or amateur may always be sure of producing these clear and beautiful

and fashionable women. In New York alone at the present time there are over two hundred social leaders and women of fashion who are proficient players. In Europe there are several ladies of the nobility who are enthusiastic harpists. The late Carmen Sylvia, Queen of Roumania, devoted much of her time to



Illustration No. 3, Showing the Author of This Article, Melville A. Clark, Demonstrating the Correct Position at the Harp

tones. A split harmonic might mar the beauty of an otherwise charming selection. The last color is the *étouffe*, a stifled or dampened sound, which is done by vigorously attacking the strings with dynamic force and instantly stifling. This is most effective in the lower and center registers of the harp and illustrates clearly the beautiful words of Longfellow in his memorial, when he speaks of the tragic death of his wife by fire:

"Time has laid his hand
Upon my heart, gently, not smiting it,
But as a harper lays his open palm
Upon his harp, to deaden its vibrations."

It is surprising to realize that the harp tone has lived through three thousand years without real improvement in quality or color. It has been improved, however, in power by modern acousticians and inventions, so that the intonation is exact, but it is easily seen that the tone produced from a gut string, vibrated with the human finger, flesh to flesh, vibrated on a wooden sounding board and in the open air, has not been changed during this marvelously long period.

Women as Harpists

While the harp in ancient times was played mostly by men, it is now attracting the attention of the most cultured

because of the manner in which accidentals were produced. Therefore, the great bulk of beautiful composition was unsuited to the harp because, in order to produce one semi-tone, a separate pedal and foot action were necessary.

It is obvious that even the most skillful harpists are possessed of only two feet and as the producing of one accidental in the old method of playing required the use of the entire foot upon a pedal, it will be readily seen that the music which contains many accidentals in combination was impossible of production upon the harp.

This limitation has been entirely overcome by a new method of pedaling. With the aid of a few simple and useful appliances to the ball-bearing action harp, the advanced method makes possible the playing of many accidentals simultaneously. It consists of placing the ball of the foot on a pedal and the heel of the same foot upon another pedal, thus operating two pedals at one time by one action of the foot. (See Illustrations Nos. 1 and 2.)

This action can produce two accidentals. With a similar action of the other foot, two more accidentals may be produced.

To pedal with this advanced method, the following appliances must be used: (See Illustration No. 3.)

A—A chair fastened to platform.
B—A special sounding board platform, low and light, insuring perfect firmness to the harp and giving the harpist an assured smoothness and evenness of flooring. The performer must be careful to balance the harp properly, so that when a number of pedals are manipulated simultaneously, the instrument is not thrown from the shoulder. When thus properly balanced, four pedals may be reached without showing special effort. The chair in which the harpist sits (see Illustration No. 3) must be of standard height, cane seat, not more than eighteen inches high, so that when the harpist is seated well back in the chair, there may be absolute freedom of limb. This chair should be firmly fastened to the platform.

A rubber pedal tip (see Illustration No. 4) insures the clinging of the foot to the pedal and also permits alternating heel and ball of the foot on the pedals. Low heeled pumps should be used by both men and women.

The advanced method of harp playing, possible with these simple appliances, opens up much piano literature heretofore thought impossible for the harp. With the old system of playing, such a composition as the "Children's Prayer," by Max Reger, was practically not in the harpist's repertoire, as in it there is a combination of accidentals, humorously called "eel grass," such as many piano compositions have, which has always been considered by most harpists as impossible of execution because of the limited number of accidentals that could be produced.

Broadening the Scope of the Harp

With this advanced method of pedaling, the limitation of literature is a thing of the past. Practically as many accidentals can be produced with it as can be played on the piano, so a vast amount of piano literature is now at the harpist's disposal. May he use it to the limit of its possibilities! Because many

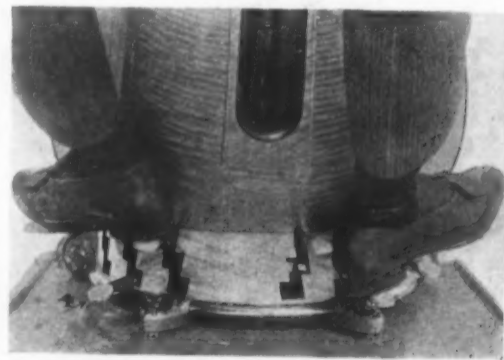


Illustration No. 4

charming and delightful effects, such as the dynamic and homophonic effects (done by an arrangement of the pedals throwing the harp in tune, so that no discord is possible, sometimes called an *æolian harp*) were easily produced, many harpists have been content to charm their audiences by these effects, caring nothing for the criticism that "not much could be done in the line of regular composition." With this advanced method, it rests entirely with the harpist how far he can go along the avenues in which other standard instruments proceed.

PITTSBURGH HAS NEW ORCHESTRA

Nine Weeks of Concerts to Be
Given Under Musicians'
Own Management

PITTSBURGH, June 19.—Thirty prominent Pittsburgh musicians have organized the Pittsburgh Festival Orchestra and, under their own management, with Carl Bernthaler conductor, will give a nine weeks' series of concerts on the Schenley lawn, which has been donated to the musicians for these concerts. It is held that this arrangement will keep some of the best orchestra men in the country in this city.

Instrumental and vocal soloists of note will be heard during the season, and guest conductors will be given an opportunity to appear. J. Vick O'Brien, director of the Carnegie Institute of Technology Orchestra, will be the first to have a chance in this respect. The members of the orchestra have chosen Max Shapiro as associate conductor and concertmaster. Having the members of the orchestra play under their own management marks a new step forward in Pittsburgh and many will watch with interest the result of the project. The concerts will be given every night during the season.

Recitals and commencements are numerous in Pittsburgh now. The most important events scheduled recently were those of the Pittsburgh Conservatory of Music, Bissell Conservatory of Music and the recital of Caroline Watt.

E. C. S.

Alice McDowell's Concluding Musicales in Boston

BOSTON, June 10.—Alice McDowell, the young pianist and teacher of this city, conducted the fourth and last assembly of this season at her studio, 229 Berkeley Street, on June 5. The program was played by Katherine Crose, Mrs. Burkes, Mrs. Jorgensen, Miss Fay, Mildred Barton and Constance Turner. Miss Barton and Miss Turner played with a beauty of tone, grasp of phrasing and continuity of line that was most commendable.

Edvina's Success in Paris Opera

Mme. Edvina has recaptured the popular approval of the Parisian public during her recent engagement at the

Opéra. So great has been her success that she has been obliged to postpone her season at the Opéra Comique in order to give some extra "guest" performances at the Opéra. *Louise*, *Tosca* and *Mélsande*, three of the rôles with which her fame has been so markedly associated of late, are in the repertoire at the Comique, but are never sung at the Opéra. Consequently, Mme. Edvina has been requested to appear once again as *Thais* in the Massenet opera, a rôle which she created at Covent Garden, but which she has not sung during the last four or five seasons. *Maliella* in "The Jewels of the Madonna," which she created in Boston and London, and which was one of her greatest successes last season in Chicago, will be her third offering at the Paris Opéra. At the conclusion of her Paris season Mme. Edvina will return to London, where she will be heard in a number of concerts, and after a month of rest and recuperation in Scotland will return to America early October for her first concert tour.

BUFFALO MUSICAL COMEDY

"The Maharajah" Pleasingly Presented
by Two Clubs

A musical comedy, "The Maharajah," by Levi Chambers Ballou, was presented recently at the Twentieth Century Club of Buffalo by the Ionian Musical Club, one of the oldest and best known amateur clubs in Buffalo, and later the comedy was given under the auspices of the French Club in its own building.

"The Maharajah," a clever musical comedy in two acts, has a well-defined plot and contains much that is witty and amusing. It was written, acted and staged by members of the Ionian Club, which has its own orchestra and musical director. The play was staged by W. A. Sparks, the actors coached by Mrs. W. A. Sparks, and the musical numbers were under the direction of Mrs. Nellie M. Gould. Members of the cast who deserve special mention are Herman Gahwe, Charlotte Philip, Hazel Gorton, Edith Lordan, Elliott Gay and Arthur Kelly. The pretty "Wives of the Maharajah," uniquely costumed, made a sparkling chorus. The play was mounted in good taste.

Between the acts there were violin solos by Bernard Schultz and dances by Cora Tapson and Katharyn Humphrey.

Another event of interest in Buffalo was the piano recital of Marion Voss, a pupil of Mrs. N. M. Gould, given on June 5. Meyer Balsom, a violinist, was the assisting artist. Mrs. Gould herself is a pupil of Kate S. Chittenden of New York.

SINGER AIDS FORMER PUPILS

Jenny Larson Appears for School at
Which She Once Taught

When a member of the Daily Vacation Bible School Association (which creates vacation summer schools for city youngsters) approached Jenny Larson, dramatic soprano, and asked her if she would make one of a number to entertain recently at a benefit given at the Hotel Biltmore, New York, Miss Larson consented readily. The envoy thought to give the singer an idea of the work of his organization, whereupon it developed that Miss Larson had taught music in two vacation Bible schools several summers before she went to Germany to study. While the singer had not been altogether eager to make the fact known, the coincidence was too curious to suppress. As yet the soprano has not really engaged in public work and has only a private clientèle. Her public work begins in earnest next season.

Appearing with Miss Larson at this benefit were Charles L. Safford, organist of St. George's Church, who has won admiration for his work with the members of the New York Police; John Palmer, well known for his pianologs and monologs; Philip Spooner, tenor; Mary Gailey, violinist; Ward Lewis, who accompanied Miss Gailey, and Benno Scherek, who accompanied Miss Larson.

HAMLIN Tenor

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Melrose Debates Question of Naming Park for Miss Farrar

THERE is a very weighty issue at stake in Melrose, Mass., says the New York Sun. It is on the tip of all tongues; it is splitting the town into hostile factions, and more than one sedate blue-stocking is viewing with alarm the possibility of its coming to pass. In short, according to those who feel that Melrose's chief hope for a glorious memory lies in the fact that it is the natal city of Geraldine Farrar are advocating with might and main the renaming of Horace Mann Park. They would enjoy hearing it called "Geraldine Farrar Park," in honor of the famous prima donna.

The old Horace Mann School stood for years on the park site. Mme. Farrar, then known as "Sid" Farrar's kid, was a pupil there. The building was razed about two years ago, and the city fathers unanimously voted in some haste to dedicate the land as a park, to be known as the Horace Mann Park.

They took their time, however, about improving the site, and it wasn't until this spring that enough grass came up to make Mme. Farrar's friends start thinking that it was enough of a park to be named after her.

One of the singer's schoolmates was the first to get the idea. She passed the thought along to other schoolmates who glory in the fame that Mme. Farrar has shed on Melrose, and soon there were many links to the chain. Business men promised to sign petitions calling upon the Board of Aldermen to do its duty by Melrose and Mme. Farrar. Such a petition is now being circulated, and it is expected that within a few days another will be out urging the city fathers to stand pat for Horace Mann Park.

Many who oppose the idea of honoring Mme. Farrar are using the argument that it isn't the custom in Massachusetts to name parks after anybody but those who have departed this life. Others, still more conservative, base their objections upon Mme. Farrar's conception of the character of *Carmen*.

Braun School Graduates Presented in Pottsville (Pa.) Recital

Members of the Graduating Class of the Braun School of Music, Pottsville, Pa., were heard in recital on June 6. The program follows:

Concerto in C Minor, Beethoven; Margaret Weissinger. Two pianos, Valse from First Suite, Arensky; Charlotte Ost, Leah Messersmith. Concerto in A Minor, Schumann; Miriam Kelly. Two pianos, Barcarole, Schytte; Margaret Weissinger, Charlotte Ost. Concerto in G Minor, Mendelssohn; Leah Messersmith; Piano Solo, Second Movement from Tragic Sonata, MacDowell; Miriam Kelly. Piano Duet, "Sakuntala," Goldmark; Leah Messersmith, Margaret Weissinger. Concerto in A Minor, Grieg; Charlotte Ost.

Those who received certificates of teacher, having successfully passed the examinations in the Progressive Series of Piano Lessons of the Art Publication Society, were Carrie L. Betz, Esther E. Boxmeyer, Florence Stephens, Walter Pugh, G. Francis Pye, Grace Beck,

Marian Harper, Elizabeth Kenna, Ruth Lautenbacher, Harold May, Ida Satterlee, Miriam Kelly, Rosalie McKenna, Elizabeth Lloyd, Marian Smith, Katie Wirtz, Ethel Bassler and Olive Adams.

Winifred Christie to Give California Concert Series

The Scotch pianist, Winifred Christie, will leave New York on June 19 for California, where she is to give a number of concerts during the summer. Miss Christie, who has appeared with much success during the last season, her first in this country, had intended going to England for a vacation, but in order to fill a series of engagements secured for her by her manager, Florence L. Pease, decided to cancel her steamer passage and remain here.

Jan Rubini, violinist at the Strand Theater, and Diane d'Aubrey, a singer, were married last week in New York.

KITTY CHEATHAM

AMERICA

Kitty Cheatham's recitals are an institution that it does not seem we could possibly do without.—New York *Evening Sun*.

FRANCE

The delicate treatment with which Miss Cheatham transfigures every musical picture she touches, is a revelation.—Paris *Figaro*.

RUSSIA

I have never been more profoundly moved than by Miss Cheatham's illuminative interpretation of Tchaikowsky's "Child Jesus Once a Garden Made."—Petrograd. (Comment of a distinguished Russian writer.)



© Ira L. Hill

ENGLAND

One of the most welcome visitors to London is certainly Kitty Cheatham. . . . the texture of her delicate art is as finest gossamer.—London *Times*.

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Three Opera Houses Running and Many Works by Native Composers Produced in Petrograd During Second Year of War—Clara Butt Urged to Arrange Another Elgar Festival—Distinguished London Concert Artists Assigned to a Military Band Learn New Instruments—Chaliapine's Twenty-Fifth Anniversary Season a Year of Triumphs—Paris Concert-Goers Hear a César Franck Festival—Mendelssohn Scholarship for Music Students in England Again Open—Italy Loses a Gifted Young Composer and a Promising Young Opera Star

DURING this second year of war music appears to have suffered less in Russia than in any other of the belligerent countries. In both capitals, Petrograd and Moscow, musical entertainments of all kinds have followed along in steady succession and opera houses and concert rooms alike have been crowded. Not only have long-forgotten operas been revived, but many new or, at any rate, hitherto unproduced works have had their premières.

Petrograd has three opera houses—the Imperial Marien-Theater, the Norodny Dom or People's Opera, and the peculiarly named Music Drama, which is not devoted exclusively to the style of work that might be expected from the name.

At the People's Opera several singers known far beyond the Russian border have been helping to make the season 1915-'16 notable. Here Lydia Lipkowska of former Boston Opera days, Theodore Chaliapine, the giant basso; Ivan Altschewsky, the tenor of long association with the Paris Opéra, and Leonid Sobinoff, a tenor favorably known to Monte Carlo audiences, have all been singing, either as guests or regular members of the troupe. Of singers not so widely known Mme. Petrenko has been a fixed star and Neshdanova, Van Brandt and Tartakoff have been on the list of guests.

The national character makes itself clearly felt in the repertoire of this institution, which was established a few years ago for the purpose of bringing the best in the domain of opera and the drama within the reach of the less well-to-do section of the public. It had three premières of works by Russian composers this season—Glouchovtzeff's "Present Day Life," an opera of the realistic school; Treplin's "Taras Baulba" and Seroff's "The Dark Powers." Then, quite unexpectedly and even unaccountably, Eugen d'Albert's "Tiefand" had its Petrograd première at this house.

Russian works dominated the repertoire of the Imperial Marien Theater also, according to the London *Monthly Musical Record's* Petrograd correspondent. A novelty that met with only moderate success was Alexander Taneieff's "Snow Storm," based on an Oriental fairy tale by the Armenian poet, Zeretelli. Such long-forgotten operas as Rimsky-Korsakoff's "Tsar Saltan," Tchaikowsky's "Tcherevitchky" ("Woman's Shoes") and Sergius Taneieff's "Oresteia" were revived, and as special features of the closing weeks of the season a cycle of Rimsky-Korsakoff's operas was given and Veniavsky's "Migae" was produced.

The giant basso, Chaliapine, has been a tower of strength here, too. This has been his twenty-fifth year on the stage and his appearances all through the winter have been one unbroken series of triumphs.

The third institution, the Music Drama, tries to do things "differently," especially in providing striking stage settings. While its work this year was not uniformly successful, dramatic continuity being sometimes sacrificed, it succeeded in arresting the attention of the public with some startling stage effects.

César Cui's "A Festival in a Time of Plague," based on a Poushkin poem, Dargomijsky's "Statue Guest," Tchaikowsky's "Iolanthe" and "Woman's Shoes" and Debussy's "Pelléas et Mélisande" were all new to the repertoire

this year, while "Madama Butterfly," "Aida" and "The Barber of Seville" were restored.

BECAUSE of the unexpectedly great success of the "Dream of Gerontius," Festival week in London last month, Clara Butt is now being urged to give Sir Edward Elgar's two other oratorios, "The Apostles" and "The

posers. At one of the last concerts of the season first hearings were given of an Introduction, Theme and Variations by Henry Lütz, two Chansons by F. Casadesus and a dramatic song, "Héros, je vous salue," by M. Bréville.

ONCE more the Mendelssohn Scholarship for music students in England is open. Shortly after the death of Felix

Charles Hubert Parry and Landon Ronald, besides other prominent musicians.

Candidates may be of either sex, natives of the United Kingdom or domiciled therein, and they must be not under sixteen nor over twenty-one years of age. Preference is given to talent for composing over any other musical gift.

THE reported death the other day of Max Reger has recalled the fact that that brainy German composer received the degree of Doctor of Medicine three or four years ago from the University of Berlin on the ground that his music "exercised a soothing influence on the sick." The irony of picking out Reger as a hook on which to hang this official recognition of the therapeutic value of music was doubtless unintentional.

An interesting little personal sidelight is thrown on Reger by *Musical Opinion*, which, looking backward seven years to the visit he paid to London in 1909, when he appeared at a series of chamber concerts arranged by the violinist Ackroyd of Harrow School, remarks that "his colleagues were astonished at his meticulous



Scene at a Concert Given in a Military Hospital in Charlottenburg

Concerts for the wounded in the military hospitals of the belligerent countries are now conducted in systematic manner. The photograph here reproduced shows a scene at one given in the Reserve Hospital of the Royal Academy of Plastic Arts in Charlottenburg, the Brooklyn of Berlin.

Kingdom," under similar circumstances. The plan suggested is to give these works alternately for a week.

FOR Paris concert-goers a César Franck Festival was recently arranged, which served to emphasize the fact that Franck's name has loomed large on the concert programs generally in the French capital during the past season.

At this "festival" the Quartet in D Minor was given, four organ pieces—the Fantasia in C Minor, a Chorale in A Minor, the Pièce Héroïque and the Prélude, Fugue and Variations—were played, and two excerpts from the "Béatitudes" were sung, the "Mater Dolorosa" (the Eighth Béatitude) by Lucienne Bréval and the Prologue by Rodolphe Plamondon, the tenor, who sang also the "Panis Angelica" and "Le Mariage de Roses" to the accompaniment of organ, harp and cello. The Quartet in D Minor was heard again a few days later at one of the chamber music concerts given by the Poulet Quartet.

The directors of the Colonne-Lamoureux Orchestra have been systematically introducing new works by native com-

Mendelssohn-Bartholdy his friends resolved to found some scholarships in memory of him and an appeal was made accordingly to English sympathizers, who readily responded.

A committee was formed in London and a gala performance of "Elijah" was given, Jenny Lind contributing her valuable services to the cause. This took place in 1848, London *Musical Opinion* recalls. The scheme of co-operating with the Berlin musicians having fallen through, the profits of that performance, plus donations, formed the nucleus of the Scholarship Fund.

The scholarship is held for one year, but the holder may be re-elected once, twice or even three times. The scholar's education is carried on, either at home or abroad, at the discretion and under the control of the committee, the expenses being borne by the funds of the institution.

The first scholar elected was one whose name became very familiar to the whole musical world—Arthur Sullivan. The committee includes the principals of the three leading musical institutions in London—Sir Alexander Mackenzie, Sir

care in rehearsal and his unlimited capacity for lager beer."

WHEN the Sussex went down Enrique Granados was not the only representative of the music world to find death in the Channel. A young Italian singer of much promise was also a victim, it has now become known.

Rosita Cesaretti has been singing with an Italian opera company in Holland and after a visit to England was on her way home on the boat on which the Spanish composer and his wife were crossing to France. Cesaretti had found marked favor with the Roman public when she sang *Madama Butterfly* at the Costanzi and she had also distinguished herself as *Carmen*, *Mignon* and *Amneris* in Milan, Genoa and other cities. A native of Rome, she was considered one of the younger singers most generously blessed with personal charm.

THOUGH lost sight of by her countrymen, Maria Roggero, otherwise the American Mary Rogers, is nevertheless

[Continued on page 12]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

pushing forward steadily in her career in Italy. Hers are not the sensational methods of gaining publicity, but gradually she is becoming more and more widely known and recognized in the boot-shaped country.

One of this American soprano's most recent appearances was made in Spezia as a co-star with the tenor, Bernardo de Muro, at a concert given in honor of a distinguished citizen. In addition to her solos she sang a duet from Mascagni's "Isabeau" with de Muro.

Speaking of "Isabeau," this opera, written especially for Bessie Abbott and never used for her after all, though produced in both Italy and South America, was revived in Florence not long ago with results that would indicate that its next sleep is likely to be one that knows no awakening. The first performance having failed to make the desired impression, a new *Isabeau* was cast for the second performance, but all to no purpose.

One reviewer expressed himself in this way: "Without being requested or even desired, a second performance was given, bringing forward a new protagonist. According to the statement of a person absolutely worthy of confidence, the total proceeds reached the startling sum of \$197 lire (scarcely \$40). The artistic result was commensurate with the financial one."

TWO of the most gifted of British musicians who have been drafted into service are now learning to play band instruments, as they are to be members of the Grenadier Guards' Band. Albert Sammons, who has gained recognition only since the war broke out as the best of his country's violinists, is to play the saxophone, while William Murdoch, the Australian pianist, is now mastering the intricacies of the euphonium.

These artists, who have been conspicuously to the fore in England's concert world during the past year, recently joined forces in an ensemble program, which, however, was not as successful as their appearances as solo artists have been. It is hoped that as bandmen they will be able to keep their fingers flexible during their term of military service and so not be hampered in the further pursuit of their profession after the war is over.

A FEW years ago there was produced at the Teatro Carlo Felice in Genoa an opera based on the once popular German play, "Old Heidelberg," which met with such success that it made the rounds of the principal Italian cities within the next few months. It was called in Italian "Eidelbergia mia" and the composer's name was Ubaldo Pacchierotti.

From Milan now come the tidings of Pacchierotti's death there at the age of thirty-eight. He was not a prolific com-

poser and his gift may not have contained the seed of greatness, but he showed with his "Old Heidelberg" that he could make a potent appeal to the public with his music when his subject made a strong appeal to him. His first opera was "Albatro," which had a successful première in Milan at the Dal Verme eleven years ago.

The last work he wrote was "Il Santo," for which Carlo Zangarini provided the libretto. It was six years ago that he was commissioned to write it, but it was not completed until comparatively recently.

REMEMBERED by Chicago and Philadelphia opera patrons from earlier seasons of the Chicago Opera Company, Tina di Angelo recently had a narrow escape from being smothered under a veritable avalanche of superlatives after singing at a concert in Naples. *Il Giorno's* report resolved itself into a flow of rhapsodic mush, finally reaching this classic specimen sentence of music criticism: "Rimpianto—on our word of honor—sung thus (with muted cello obbligato played by Golisciani) and sung by the divine mouth of Tina di Angelo, became positively irresistible. Tina was a love! Likewise the song!"

J. L. H.

WASHINGTON TOTS PERFORM

Ten-Year-Olds Play Surprisingly Well
—A. G. O. Concludes Season

WASHINGTON, D. C., June 13.—The musical program offered by the primary department of the Academy of the Holy Cross displayed what children can accomplish when rightly directed. There were instrumental and vocal numbers in solo and ensemble, and these were highly appreciated, as was also the closing operetta. Of the seventy-five children who took part, mention should be made of Sylvia Myers, aged ten, who surprised her audience with a harp solo, and of Mary Sanford Howe, of the same age, for a satisfying violin selection.

The local chapter of the American Guild of Organists closed its meetings for

the season with the playing of Haydn's "Kinder Symphonie" by the members. It provided relaxation which was highly enjoyed by the guild and its guests. This society has contributed much to the musical pleasures and uplift of the national capital during the season, and it promises increased interest in local affairs next season.

W. H.

NEW ALBANY CHORAL CONCERT

Haydn Male Singers Please Hearers by Efficient Performance

NEW ALBANY, IND., June 12.—The rejuvenated Haydn Male Chorus of New Albany, increased to thirty-two members, gave the first of its concerts, under the new régime, at the High School Auditorium on Friday evening. This body of singers, which was the premier musical organization of the city several years ago, was disbanded for two years, but has been brought together again this season with almost all of its old singers and many new ones. It is now, as before, under the artistic guidance of Anton Embs, whose leadership brought it to a nearly perfect plane of performance in former years. This initial concert was a complimentary affair, and the audience was large and cordial in its attitude toward the performers.

As the greater portion of the members of the club are soloists, a beautiful sonority of tone is obtained, and this was repeatedly commented upon. The careful shading and the exceptional attacks and releases were also approved by the discriminating.

The club numbers were Bullard's "Sword of Ferrari," Bohn's "What I Have," Gluck's "Untreue," Parker's "Cossack War Song," the "Song of the Volga Boatmen," Gericke's "Autumn Sea," the Schubert-Barrett "Who Is Sylvia?" Wagner's "Battle Hymn" from "Rienzi" and Schubert's "Omnipotence."

The soloists were Nell Lemmon, soprano, and James Armstrong, baritone. Miss Lemmon sang with effectiveness in songs by Spross, Campbell-Tipton and Clough-Leigher, as well as the obbligato solo in "Omnipotence." Mr. Armstrong, a strong local favorite, gave songs by Shelley, Metcalf, Pinsuti and McWade. Harriet Cozier, Otto Everbach and Anton Embs were the efficient accompanists.

H. P.

Heinrich Gebhard's Piano Pupils in Season's Final Recital

BOSTON, June 3.—The season's final recital of Heinrich Gebhard's pupils was given Monday afternoon in the music rooms of Mr. Gebhard's residence in Brookline. Mr. Gebhard presented six of his advanced students, Edna Sheppard, Alice Hall, Dorothy Dodson, Pauline Danforth, Claire Forbes and Stewart Wille. Mr. Gebhard played second piano in concertos played by Misses Sheppard, Danforth and Forbes and the entire class gave proof positive of sound training. Highest honors would be conferred upon Miss Forbes, Miss Danforth and Mr. Wille. The playing of Miss Forbes is familiar to our music public, as she has been heard in important public recitals here this season and heretofore. Her capital performance of a movement from the difficult Tchaikowsky Concerto in B Flat Minor was a notable feature of the afternoon's program. Miss Danforth gave an artistic delivery of the Liszt Concerto in E Flat.

W. H. L.



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AMERICA TRULY "AWAKE" IN MUSIC

Musical Appreciation in This Country No Longer Merely a Pretty Phrase, Says Arthur Shattuck—How the Pianist Has Solved the Vacation Problem.

POPULAR opinion, without doubt, has it that the summer months provide a period of most delightful relaxation for the musical artist. That so fallacious an idea should obtain is but normal; the dog-days are practically devoid of music; the student quits; the instructor automatically shelves methods and sheds professional *argot*; the virtuoso unbends and yields to the spur of sport, discovering, to his vast gratification, that he still possesses muscles other than those required in the exercise of his art; in short, everyone has a huge time and winks when the word work intrudes.

Such, perhaps, is the general view. To be just to the musician, it is falsely founded and superficial. The eager, the conscientious refuse to compromise; they dare not abate their efforts in the battle for mastery. Before he may receive the accolade of his art the musician must prove himself worthy. Yet he needs mental and physical invigoration. In the very nature of his art, the musician finds it somewhat more difficult than the painter or sculptor or architect to keep hand and brain sensitive and still enjoy change of surroundings. Unless he be endowed with sufficient of this world's goods, in which case he can practically isolate himself, he finds it difficult to discover congenial surroundings, where he may at once give himself over to the pursuit of health and yet keep in true trim as regards his instrument or calling. The musician-colony is rather a makeshift; the tenor of its thought provides no wholesome contrast to one who has been steeped in practically an identical atmosphere during the major portion of his years. A musical artist's problem, then, is to gain relief from fag without sacrificing aught of mental or manual skill.

Mr. Shattuck's Solution

At once a novel and exceedingly efficacious solution of this problem is Arthur Shattuck's. This brilliant American pianist spends his summers in his private yacht cruising on the Great Lakes. On board one of his faithful companions is a grand piano, and this claims a goodly portion of the artist's time. Although practically immolated from the outside world, Mr. Shattuck enjoys the company of a few friends and, all things considered, finds this mode of spending a vacation an admirably bracing tonic. A representative of MUSICAL AMERICA visited Mr. Shattuck at his apartment in a New York hotel on the day preceding his nautical departure and discussed with the pianist a few phases of his season.

Arthur Shattuck's past season has been his best. In the course of his travels, which covered a widely scattered area, embracing a great number of smaller American cities as well as the metropolises, it has been borne forcibly upon him that musical appreciation in this country is no longer a pretty phrase, but an assured reality. "The awakening has come with such swiftness as to appear sudden," remarked Mr. Shattuck. "But it is apparent that the people of this country are but hearkening to the appeal of the aesthetic. From now on it seems to me the growth of interest in and love for music and the allied arts is destined to become unparalleled. I tour America again next season and shall be vastly mystified if my audiences do not take even more eagerly to the more austere classics of Bach, Beethoven or Brahms than they did on my last visit. Much of this growth in musical appreciation and intelligence should be attributed to the work done by the various clubs throughout the country. These factions are of inestimable aid to the performer. They pave the way for him, en-



Photo by Matzner

Arthur Shattuck, the Brilliant American Pianist. Above, Mr. Shattuck Snapped with a Group of Friends at Wolf River, Wis.

abling him to disregard appeals from the groundlings. For it is directly due to the work of these clubs that advancing years find the clamorers and seekers after the cheaply sentimental brand of music growing slimmer in numbers.

No Believer in Free Concerts

"No, I do not believe in free concerts," replied Mr. Shattuck to the in-

terviewer's query. "An audience is inclined to develop traces of apathy when given too easy access to music. A small monetary sacrifice, say ten cents, is more likely to bring the listener to the concert in a different, a more serious and receptive frame of mind. If moving pictures are deemed worth an admission fee of a dime by the people, an adequately prepared and presented concert certainly should be worth at least an equal sum.

"Contemporary piano composition? I am afraid there is dryrot beneath much of it. Personally, I am in sympathy with very little that sounds more strangely than Debussy. I have neither the slightest patience with nor belief in such ultra-moderns as Arnold Schönberg. Such piano music as those cryptic utterances of his—I have in mind six piano pieces which Gabrilowitsch played—have a decadent air. I absolutely refuse to take such things seriously. It seems to me that people are afraid to express their real opinions about these futuristic works mainly because they are fearful that coming generations will class them in the same category with those who misunderstood and castigated Wagner and others who were before their time." B. R.

SUCCESS ASSURED FOR ORGANISTS' CONVENTION

Springfield (Mass.) Will Again Be Scene of National Gathering—Program Practically Completed

SPRINGFIELD, MASS., June 17.—Only one name more remains to be added to the program for the annual convention of the National Association of Organists in this city the first four days in August. The list of organists who will play will be entirely different from that of last year, which fact, together with the great success of the convention in this city a year ago, promises to bring out an attendance in which all parts of the country will be represented.

Those who are to take part in the program are Percy Chase Miller, organist of Grace Church, Mt. Airy, Philadelphia, who will represent the Organ Players' Club; Charles M. Courboin of the First Baptist Church, Syracuse, N. Y.; Clifford F. Demarest, composer-organist of the Church of the Messiah, New York City; Richard Keyes Biggs of the Church of St. Ann, Brooklyn, N. Y., and E. F. Laubin of the Asylum Hill Church, Hartford, Conn. A Chicago organist remains to be heard from to complete the list.

Ernest Kroeger of St. Louis will pro-

vide one of the features of the convention by giving a recital and lecture on his original works for the organ, violin, piano and vocalists. Mr. Kroeger will play a group of his piano numbers. George Ashdown Audsley, author of several works on organ building and an authority in this line, will give an address on organ construction. Henry S. Fry will present a paper on service playing in the church. All these concerts, which will be played on the municipal organ in the Auditorium, will be open to the public without charge.

A. H. Turner, H. G. Chapin, R. A. Jacobs, Thomas Moxon and Miss M. H. Steele of the local convention committee are working out plans for the convention. T. H. P.

Organ Recital and Choir Concert at West Point

The twenty-seventh public organ recital of the United States Military Academy, West Point, N. Y., was given at Cadet Chapel on Sunday afternoon, June 11. A splendid program was presented by Frederick C. Mayer, organist and choirmaster, assisted by Cadets Raymond G. Moses, baritone, and M. Loshie Casman, violinist. On Sunday morning a special program was given by the Cadet Choir of ninety-five voices, the soloists being R. G. Moses, baritone; F. C. Shaffer, tenor, and R. H. Place, tenor.

IOWA TEACHERS JOIN IN COUNTY MEETING

Clayton Association Holds Its Convention at Guttenberg—Dubuque Concerts

DUBUQUE, IOWA, June 17.—The Clayton County Music Teachers' Association held its convention on June 9 at Guttenberg, Iowa, and a number of musicians from Dubuque assisted in the programs.

In the morning there was a business meeting and round table discussion at the M. E. Church. The president is Mildred Schaetzle of Dubuque and Emma Sumpmann of Dubuque is secretary and treasurer. The next meeting will be held at Monona, Iowa. Lucia Roggman was on the program for a talk on the "Standardizing of Music Teachers."

In the afternoon there was a recital by pupils of various teachers, and in the evening the program was given by the Dubuque Symphony Orchestra of thirty-five musicians, Edward Schroeder, director, assisted by Ilene Bernsden, violinist; Joseph Brinkman, pianist; Edward Crosby, tenor; Clements Schmidt, reader; Schroeder Violin Quartet and Mary Schmidt, accompanist.

The Manger School for Violin graduated the following students on June 5: Misses Katz, Boell, Powers and Messrs. Walter Bade, Oskar Kubitz, Irvin Knorr, Ernest Mareske and Charles McCaffery. The Misses Fritschell, Hedwig Katz, Gertrude Kemler and Ruth Harrigan served as accompanists.

At the academy of A. C. Kleine on Tuesday evening four of this year's graduates gave a two-piano recital, Bessie Glasson, Lene Lightcap, Doris McCaffery and Mildred Weidlich. Mrs. Adeline K. Kiesecker assisted with a group of vocal vases, accompanied by Ada Campbell, one of the teachers of the academy.

Miss Campbell also served as accompanist to Clement Thompson, basso, artist-pupil of Franz Otto, Monday evening, June 12, at Recital Hall, when Mr. Thompson gave a well chosen program. Especially effective were "Vision Fleeting" from "Hérodiade," "The Horn," by Flegier, and "Invictus" and "Song of Steel," by Huhn and Spross respectively. Grace Campbell, violinist, gave Legende, by Wieniawski, and also an encore. She pleased the audience with her splendid bowing.

Recitals of piano students were given at Recital Hall, by pupils of Maye Riley, June 9, and Miss Doherty, May 25 and 31. Miss Groff also presented some of her students early in May.

Feminine pupils of the Otto School of Singing gave Denza's "Garden of Flowers," interspersed by works by American composers, Friday evening, June 16. Messrs. Schwartz and Montgomery assisted.

May Tench, supervisor at Waukon schools, is to fill Chautauqua dates this summer for a Des Moines bureau. She recently gave Vincent's "Lost Necklace," with her high school glee club, Gerga Whippo singing the leading soprano rôle. R. F. O.

University of Arkansas Holds Two Concerts

Two musical events of interest took place recently at the University of Arkansas, under the direction of Henry Doughty Tovey. The first was a piano recital by Mildred Rosser, a pupil of Mr. Tovey, representing the 525th program given by the University School of Music. The second was the Commencement Concert, under the auspices of the School of Fine Arts of the University. It was the 531st program given under the direction of Mr. Tovey since September, 1908. Those who participated in the concert were Miss Rogers, Miss McIlroy, Mr. Sailor, Miss Bradley, Mrs. Shannon Bohart, Miss Bryant, Miss Carl, Miss Rosser, Miss Morgan and Miss Molière. Miss Bell was the accompanist and Mr. Tovey was at the second piano.



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Opera for America in 1916-1917

Opera as a national institution, by an organization of national character, is now a fact in America. The 1916-1917 tour of the Boston-National Grand Opera Company is now being arranged, and again the chief musical centers of the United States are to be visited by this splendid company. Communities which in 1915-1916 participated in the marvelous triumph of the season just closed are enthusiastically preparing for the return of the organization as the premier musical event of the year, and of years to come. These cities are to have their own opera season, focusing the attention and attracting the attendance not only of their people but of a vast contributing territory. In other words, opera of the first class has been placed within reach, geographically, of the whole population of the United States.

The enlarged and strengthened company and the repertoire that has been arranged are in keeping with the national scope of the tour and will bring to the American public the highest type of opera, and to the communities included opera of the world capital class. Again the Boston-National organization will aim at the most nearly perfect blending of the musical, dramatic, terpsichorean and scenic arts, with its excellent orchestra and chorus considerably augmented and a Russian Ballet of the quality that this company first made familiar to America as a constituent part of opera.

The communities visited last season, and a few additional cities that desire to be included in this remarkable tour by the only grand opera company of the first magnitude organized for the specific purpose and thus regularly available, are making their arrangements; and the musical year in these cities will converge upon their season of opera by this splendid opera organization. The music-lovers of America, wherever located, will thus find opera on the most magnificent scale and of the highest possible quality brought to their very doors.

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PAOLO ANANIAN

PHYLIS PERALTA

TOVIA KITAY

GIORGIO PULITI

MISE-EN-SCÈNE
IVAN KOLCHINSKI
REGISSEUR GENERAL



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BOSTON-NATIONAL GRAND OPERA COMPANY

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In its comprehensive tour of 1916-1917 the Boston-National Grand Opera Company will visit practically every State in the Union. Music patrons and students and musical organizations may thus readily arrange to attend the opera in the city nearest to them to be visited by the organization.

The following is typical of hundreds of letters received by Managing Director Max Rabinoff, of the Boston-National Grand Opera Company:—

The  **Leader**
Cleveland

January 26, 1916.

Dear Max Rabinoff:—

Last night, "one of Cleveland's leading citizens" came to me and asked to whom a letter of thanks for our opera season could be addressed. He said many men of Cleveland wanted to thank you for the treat that we have had. I gave him your New York address and he said that you would hear from several of the "right kind of people."

As you know, the "season" here has been a wonder.

Now I want to join these "leading citizens" (not being one of them) and thank you for the pleasure that your organizations have given to us. Come again! I believe that the way has been paved as never before in the history of Cleveland; because the people not only went to the Hippodrome, but were delighted with the excellent performances presented.

More power to you!

Best regards,

Archie Bell

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MUSICAL DIRECTOR

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EUGENIO MARIACHEFF

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TAMAKI MIURA

GEORGE BAKLANOFF

DOROTHY FOLLIS

THOMAS CHALMERS

MARTHA LEONI

ROMEO BOSCACCI

ARMANDO AGNINI

GOVERNMENT CHOIRS HELP PREPAREDNESS

Department Choruses Sing in Flag
Day Celebrations at
Capital

WASHINGTON, D. C., June 15.—Music played a significant part in the preparedness demonstration in the National Capital, when the march of 80,000 citizens, headed by President Wilson on foot down Pennsylvania Avenue, terminated in an open-air concert on the Washington Monument grounds, with Secretary of State Lansing presiding. While a flag was raised to the top of the Monument the Marine Band played "The National Emblem" (Bagley), followed by the singing of "America" by a picked chorus of 500 of clerks and officials of the Federal Government, and the entire audience. After the playing of "Hail to the Chief" (Bishop), President Wilson delivered an address on the American Flag. The other numbers by the Interdepartmental

Chorus, under the direction of Earl Carbaugh, were "March of the Nation" (Geibel) and "To Thee, O Country" (Eichberg). The Band also played patriotic airs, including "The Star Spangled Banner," which was sung by the Chorus and audience. The work of the chorus deserves especial commendation, the triple sextet of professional singers adding strength and confidence to the choristers.

Another musical patriotic demonstration on this occasion was that held in the court of the Post Office Department, when a choir of eighteen offered a program appropriate to the occasion. There were also solos by Mrs. M. Sherier Bowie, Mrs. David H. Kinchele and C. F. Anderson. Similar demonstrations have been held in the Post Office Department for the past several years through the enthusiastic work of Carl Carbaugh, who again gathered the musical forces to honor the national emblem. Those composing the chorus were Mrs. Mary Sherier Bowie, Mrs. Ethel Holtzclaw Gawler, Mabel Roberts, Richard P. Backing, J. F. M. Bowie, James K. Young, Roy G. Beall, Mrs. W. I. Reed, Nancy Reynolds, Mrs. Anna Bret Summy, Earl Carbaugh, Arthur J. Deibert, W. D. Kelly, Edwin Callow, J. F. Dugan and J. E. S. Kinsella.

The Home Club of the Interior Department, which has offered monthly musical programs during the season, also honored the flag and the spirit of preparedness in music in the court of the Pension Office made famous by Inaugural balls of many presidents. In connection with the presentation of the drama, "The Continental Congress," there were several selections by the Interior Department Chorus, under the direction of Herndon Morsell, including "New Hail Columbia." A section of the United States Marine Band furnished appropriate numbers. In the large audience were many officials, prominent among them being Secretary of State Lansing, Secretary Lane, Secretary Gregory, Assistant Secretary Sweeney and Assistant Secretary F. D. Roosevelt. W. H.

Williams Simmons Pleases Philadelphia Audience

PHILADELPHIA, June 12. — William Simmons, the New York baritone, was the soloist at the special musical service last evening at the Baptist Temple, of which Clarence Reynolds is organist. Mr. Simmons sang to an audience of 3000 in Coenen's "Come Unto Me," Abbott's "Just for To-day" and the solo part in the anthem, "Tarry With Me, O Thou Saviour." His work was of a high order and pleased greatly. An innovation was made in having him sing several verses of a gospel hymn as solos, alternating with the vast audience and the choir of 150 voices.

Milton and Sargent Aborn have obtained from John Cort rights covering the United States and Canada for "Princess Pat," the operetta by Victor Herbert and Henry Blossom, which they will send on tour early in September.

SYRACUSE UNIVERSITY FOUNDS CHORAL CHAIR

Howard Lyman Appointed to Fill
New Professorship—Concerts
of Commencement

SYRACUSE, N. Y., June 16.—At the annual meeting of the trustees of Syracuse University this week, it was decided to establish a department of choral music in the University, Howard Lyman of the vocal faculty of the College of Fine Arts receiving the title of professor of choral music, and being made director of that department in Liberal Arts College, which enrolls members from all the colleges of the university.

This is a deserved honor for Mr. Lyman and a much needed department in the university. Professor Lyman has worked hard for the development of choral work at the university and will produce next season Rossini's "Stabat Mater."

Candidates for the degree of Bachelor of Music at the College of Fine Arts this year were:

Agnes Allchin and Louise Boedtker, vocal, and the following in piano: Martha Bain, Lyndon Caldwell, Ruth Calkins, Marjorie Case, George W. Cooke, Ruth K. Galligher, Fannie M. Helner, Lydia I. Hinkel, Earl D. Stout.

Sara E. Grace received a certificate for completion of the course in piano and theory of music and Paul Bicksler, in vocal and theory of music.

Those to be especially mentioned for their work in the commencement concerts which took place on June 10 and June 12 are Fannie Helner, pupil of Dr. Frey, who played the first movement of the Tchaikowsky Concerto in B Flat Minor, with orchestral accompaniment arranged for string quintet, second piano and organ; Martha D. Bain, who played the first movement of the Rachmaninoff Concerto in F Sharp Minor, with orchestral accompaniment; Lyndon H. Caldwell, a colored boy of talent, pupil of Prof. Henry L. Vibbard, playing brilliantly the Schütt Concerto in F Minor.

Louise Boedtker, pupil of Prof. Belle L. Brewster, sang well the "Air de Lia"

from Debussy's "L'Enfant Prodigue," with orchestra; Paul Bicksler, pupil of Prof. Howard Lyman, whose voice was heard to good advantage in the recitative and aria from Mozart's "Marriage of Figaro," "Non piu andrai"; Ruth K. Galligher, pupil of Prof. Iliff Garrison, was most effective in the MacDowell Concerto in D Minor, with orchestral accompaniment. Agnes Allchin sang Isolde's "Liebestod," accompanied by orchestra, conducted by Frank Ormsby, her teacher.

The piano pupils of Arthur Van W. Eltinge appeared in a recital last evening before a large audience. They all did most creditable work. Among those who played were Dorothy Woodworth, Lena Gutlioph, Lydia Caster and Eleanor Schluter. Ida Arseneau and Harry Southwick played Sinding's Concerto in D Flat with orchestral part for second piano with Mr. Eltinge.

Victor Herbert and his orchestra gave a concert at the Alhambra under the local management of Tom Ward, on the evening of May 30. There was a small but evidently enthusiastic audience. The soloists were Maud Klotz, soprano, and John Finnegan, tenor. L. V. K.

Crescendo Club of Atlantic City, N. J., Closes Its Season

ATLANTIC CITY, N. J., June 10.—The Crescendo Club closed its season with a musicale last Tuesday evening in the First Presbyterian Church. This was a novel program in that each member present performed, interpreting the work of some famous musician or reading a paper. The president, Mrs. Herbert W. Hemphile, was the leader. The silver loving cup donated by Mrs. Nathan Greenberg, was won by Mrs. Kathryn K. Worcester. Much praise was accorded Evalyn G. Tyson, Mrs. H. E. Conrad, Sara E. Croasdale, Mrs. Alfred Westney, Mrs. Lillian B. Albers, Mrs. E. E. Tyson, Mrs. A. E. Shill and Sara Marie Newell. The work of MUSICAL AMERICA was related by Mrs. J. Virginia Bornstein. J. V. B.

A large audience attended the third and last musicale of the subscription series by the New York Chamber Society at the home of Mrs. Alonzo M. Zabriskie, in Greenwich, Conn., June 9. Caroline Beebe of New York, pianist, was assisted by Herbert Corduan, violin; Samuel Liffchey, viola, and Willem Durieux, cello.

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LESCHETIZKY AND THE VIRTUOSO

How the Master Defined His Attitude Between the Musical and the Purely Technical Side of the Pianist's Art—An Interview with Mme. Melville-Liszniewska

By HARRIETTE BROWER

JUST before returning to her present home in Vienna, Mme. Marguerite Melville-Liszniewska found time to give me an hour's chat. She took up the thread of her story about where she had left it in our previous conversation. One almost forgot or lost sight of the fact that months of a busy professional season lay between the former occasion and the present.

The American pianist had spoken of her association, both as student and favorite assistant of Theodor Leschetizky. The other day she continued these reminiscences.

"People often speak as though Leschetizky cared only to bring out the virtuosity of the student, to form him into a brilliant pianist. This was true to a certain extent, but it was also true that he sought to develop the musical side, which ought to underlie all virtuosity."

"Here is one illustration of what I mean. It was the case of a little Polish boy of twelve. He really had a big talent, but was fond of putting on the airs of a virtuoso when he played. I did not prepare him for the Professor, but I knew him, as he lived in the same pension. When he came to play in class, he walked up to the piano, seated himself as though he were some great one and dashed into a Chopin Polonaise. He played it brilliantly, but had not gone more than eight measures, when Leschetizky went up, took his hands off the keys and pushed him off the stool, saying such playing was nothing but Pol-

ish exaggeration, and he didn't want to see him any more. I felt keenly for the little fellow, who was all broken up over the turn of affairs; so I tried to pacify the Professor, saying perhaps the stool was not quite right, or he may have been nervous and begged that he might have another chance. The professor turned on me then, saying, 'You women, you must spoil everything.' I was a bit cross with him for his attitude toward the little fellow, but I can see now that he saw this streak of superficiality and exaggeration in the boy and wanted to get it out. He could have done so if he had had the time to work with him. The boy needed several more such knocks. He played only a few times for Leschetizky. Five years later I heard him—now a full-fledged artist—in recital in Copenhagen. He was then merely a brilliant virtuoso, entirely superficial, and seemed to me quite on the wrong track. That special sort of superficial exaggeration was what the Professor tried to kill in the boy of twelve."

"An instance of how Leschetizky would handle a susceptible pupil. This was also a Polish lad, just over twenty, who came with his mother. She was devoted to him and looked after everything. The fellow was rather shy and given to blushing. The Professor, of course, sized up his mentality and took delight in saying things to shock him, just to see him color up. Once, when he had something expressive to play, he was asked:

"How would you make love to a girl? I suppose you would say, shyly, 'I love you'; whereas you should say it this way—the Professor struck an attitude and said the words with the greatest ardor."

"A humorous incident occurred one day in class. Someone knocked vehemently on a door quite near the piano. The Professor was somewhat annoyed that anyone should disturb him at that hour. I opened the door and found a Polish woman, who insisted she be allowed to play in class that day. She said she knew she could play well, for she had a sensation such as though cascades of water were running in her head; whenever she felt this way she could do her best. It seemed there must be something wrong with her head anyway, so I sent her up to the study to wait till the class was over. The Professor consented to hear her and I called her at the appointed time. The Professor was in a hilarious mood, as though expecting something out of the ordinary. The girls, too, lingered about to see what was going on. The woman began with Bach's Prelude in C Major. 'Oh, that's the accompaniment Bach wrote to Gounod's 'Ave Maria,'" remarked the Professor, with unctious. She followed this with some Chopin, all of it very well played."

Questions of Interpretation

"As I have already said, the Professor never gave me special ideas for my own interpretation; he seemed satisfied with my conception. One has to be born with a sense of balance, of proportion. Leschetizky used to say, 'If you don't feel it you can't be taught it. Either you can play Schumann or you can't.'"

"At first I used to think I could get

a great many ideas on interpretation by going to the class and listening to the others. But I found that he would treat the same piece quite differently for different pupils. If one took a certain reading as final, he was apt to find it changed on another occasion, if another pupil played the piece. So I gave up this idea. But when I began to take my own pupils to the Professor I saw the benefit of listening, for I began to appreciate the versatility of a great



—Photo by Mishkin.

Mme. Marguerite Melville-Liszniewska, Distinguished American Pianist and Former Assistant of Theodor Leschetizky

teacher, in being equal to every emergency, ready to fit the case to each mentality."

"The longer I am in the work, the more I see the lack of talent for interpretation in the average pupil or even in those who have more than the average aptitude. Perhaps not more than one in fifty has any sort of idea of how the piece should sound as a whole, without being told. You would think they might feel where this part should be subdued and that part be brought; where the melody should be prominent,

or a hidden theme heard; where a retard or pause would be effective. Why must they always be told these things, why can they not be felt? These things come natural to me, and the Professor always said: 'Keep your individuality.'

Tone in Piano Playing

"It seems to me the principal thing in playing is tone—a beautiful, sympathetic quality, as near like the human voice as possible. When Casals plays the opening scale passage in the C Major Prelude of the Bach Suite, as he does with such marvelous shading on each note, it is the tone which holds a New York audience spellbound; for there is no accompaniment to take away the attention from the player. It seems to me the greatest art that is thinkable."

"I always try at once to interest my pupils in tone study. It is a great incentive to those who have not formerly cared much for their music, or who have lost interest in it for any reason. To make everything they touch beautiful, if it be only a scale, chord or a Czerny study, gives zest to one's practice. I never allow them to hit the keys, but rather to press or caress them. Even chords can be pulled up, to draw the tone out of the piano. Of course, the fingers must have well-developed action. I might say they are like perfectly trained little animals, that run here and there to do our bidding; or they are the brushes with which we paint the pictures."

Music Study in General

"It is such a beautiful thing to study music; I feel it is especially necessary in America to study it. We need this counter interest here, in a country so full of the superficial, the rush of business and of material interests. Artistic things get so easily crowded to the wall or pushed completely out of our lives. Even the least inclination to learn music should be encouraged in people of all ages. No one can foresee all it may mean to the individual. Americans are naturally artistic, the soil is receptive, but many material things swamp the artistic ones."

"I wish there could be more concerts given in the evening, when the men would have leisure to attend. How shall we ever cultivate our fathers, brothers and husbands, if they have so few opportunities to hear good music? It seems the fad to have the best concert in the daytime, when only the women can go. Let us begin to cultivate the man's artistic sense. What a boon to him, after the day's drive in business, to be able to hear some good music at night!"

"The attitude of some of our people toward music is not one that is going to help this cultivation. We haven't sufficient respect yet for the art, the artist or the teacher. Some think if they don't like the playing of this or that performer, the trouble is with the artist, when it is doubtless with themselves. They are not willing to be humble enough to learn from one who is so far above them in knowledge. One sees this spirit in the students who go abroad. If in the lesson, Leschetizky only heard a small portion of the piece and chose rather to talk and expound his ideas, they often grew restive, wanted to turn the page, get over a lot of ground—get their money's worth! 'You should be glad to hear what I have to say; it is of more value to you than for you to play the piece,' he would say."

"We have not much musical history or experience behind us, it is true. When we have more, we may learn more reverence. It would be a great help to us to cultivate more of it now."

"I sometimes hear it said of a young musician who has come before the public in recital that he should not have ventured out yet; he was not ready, and so on. I feel differently. He had probably come to a point in his experience when he wanted to give out something within him which could no longer be repressed. For him it was a step forward, a test to show him where he stood. He no doubt will reap much more benefit from it than will his listeners. For now he can advance more surely and intelligently."

Mme. Melville has arranged to return to us next October, so that we may look forward to hearing again her fine, sympathetic playing.

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Pasquale Amato, the Metropolitan Opera Company baritone, left last week in his new motor car for his summer home on Lake Placid. The baritone was accompanied by his wife, his two sons and his chauffeur.

Marie Kaiser, the young American soprano, has given 100 concerts in seventy-one cities, covering fifteen different States, this season, and has thirty-eight to be added to her list before it ends.

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TENOR

Locomotive Meets Acoustic Problem Better Than Opera

[From the Philadelphia "Evening Bulletin"]

SCENE: Franklin Field. Time: Sunset to sunrise. Characters: Some opera singers, the Pennsylvania Railroad and an audience. Presented under the direction of the University of Pennsylvania.

Mrs. Jones: But, my dear, I absolutely can't see a thing!

Jones: Sure you can. Lookit that stunning coiffure right ahead of us. Egypt never was so beautiful as when seen through the interstices of golden tresses piled in studied disorder.

Owner of golden tresses: There's a fresh fellow back of me. He—

Audience: Sh-h-h-h!

Mrs. Smith: It's because the seats aren't arranged right. That's why you can just see hairpins and bald heads and ears. Look at that man's ear—three rows front. Tee hee hee! Tee hee hee!

Audience: Sh-h-h-h!

Smith: What's the matter with his ear?

Mrs. Smith: It's outlined against the pyramid in the scenery and looks like a wart on—oh, tee hee! Oh, tee hee hee! Oh, tee hee hee hee hee—

Audience: Tee hee hee!

Aida: O con amor spaghetti valencia maria banan! Mi colto coloratura profundo! Roma napoli di vesuvio da marconi—a-ha-a-aaaa-aah-hh-h!

Pennsylvania Railroad, remitting a nice load of hides, tallow and scrap iron to St. Louis: A-aahh! Yee-e-ooo!

Audience: Smfipsk!

Mrs. Jones: Ha ha ha! Ha ha ha! ha—

Rhadames: Non ti vermiglio io con sardinia ni corsica! O guiglielmo de re machiavelli non savonarola—

Pennsylvania Railroad: Clankety-clank! Clankety-clank! Clankety-clank! Clankety-clank! Clankety-clank! Toot-toot!

Aida: Macaroni non spero! Si siignore e signorina—a-aaaa-aa-h-h—

Pennsylvania Railroad: Yee-ow; Clankety-clank! Woo!

Antonio di Sabbano (viewing the Temple of Isis through the space intervening between Charles Burnett's collar and Susie Simpson's side-comb): Giusepp', w'at do you like-a da best about this opera?

Giusepp' (succeeding for the first time in catching a sideways glimpse of the stage): Da trains.

Bertha: Oh, ha, ha, ha! Oh, ha, ha—

Audience: Sh-hh-hh!

Bertha: I won't shush.

Audience (to several morbidly curious folk who have stood up in an attempt to see Amneris): Sit down!

The Morbidly Curious: Oh, all right!

Amneris: Quando e freddo e inverno!

Pennsylvania Railroad (per Sam Billings, brakeman): Git that thar pail o' water outa that!

Audience: Tee hee hee. O-ooh—he kissed her! Yes, he did, too! Oh, look—

Bertha: Where? Amneris?

Audience (kindly): No—that blonde girl up in the eighth row on the left—way up on the bleachers in the dark corner—

(Audience turns its attention to the rest of the audience. A few rise cautiously, like wary frogs above a pool.)

Stern Cop: Please-be-seated! Hats off!

(Cop strolls on. Audience cautiously arises once more.)

Fred: See the woman knitting, near that blonde girl—in white, with white hair. See?

Frank: Good for her! She isn't going to waste her evening.

The King: Molto con fresco con ravenna ni pagliacci! Ah, di mi-a-aa-ah—

Pennsylvania Railroad (dispatching lumber and coal to Cincinnati): Clickety-clank; Clickety-woo-oo!

Boy (on bleachers, in subdued but penetrating accents): Git y' hot peanuts here! Only five cents a—

Audience: Sh-hh-hh!

Cop (to anyone): Please be seated.

Orchestra (located somewhere in Pennsylvania, between the audience and Egypt): Rumtiddy um tum! R-rr-rr! Toodle, toodle too!

Fred: Gee! It's gona rain.

Frank: That ain't thunder—that's the music.

Pauline: How my feet ache! You know, I think the shoes this year are perfect—ly—

Audience: Sh-hh-hh!

Voice from up front: They're dancing—the ballet—

Audience (cautiously rising): Those girls in the white kimonos?

Cop and rest of audience: Sit down!

Audience (to ballet): Jump higher, girls! Jump higher! We can pretty nearly see your noses when you jump!

Bertha (defiantly rising): My de-ar!

Audience (excitedly): What? What? Tell us!

Bertha: How per-fect-ly dread-ful!

Audience (in a fever of suspense): Tell us!

Bertha: Why, those girls—

Pennsylvania Railroad: Clankety-clank! Hooooo!

Bertha (persistently): Why, those girls—

Pennsylvania Railroad: Bumpety-bump! Gr-rr swiss-hh! Sweeee-esh-h! Woo! Woo! Woo!

Bertha (very rapidly and loudly): Why, those ballet girls haven't got any stockings on!

Audience: Ah! (Rises in a body.)

Giuseppe (rapturously): A granda—man—theesa Verdi! Watcha da girl on da left—

Audience (watching): Gosh!

Cop: Please-be-seated!

Audience: Aw, no! Aw, officer!

Aida: Unt duo trio maraschino plaza palazzao!

Pauline: Here comes the 11.02.

(The 11.02 comes. So does the 11.03 and 11.03 1/4.)

The King: Madagascar Ionia chili con carne. O-hh-h! A-ha-aaaaaa-aa—

Pennsylvania Railroad (distantly, but still on the job): Woo!

Audience: Tee hee hee! Oh, tee hee—

Frank: Is that the High Priest?

Fred: All I've seen so far this evening is the edge of the step to the throne—and, of course, that awfully pretty girl's ear-ring, ahead of me.

Pauline: They say there's a real horse on the stage.

Audience (as fumes of gas bombs from railroad descend in a slow, magnificent pall): Should think there'd be more than one real hoarse on the stage. (Laughs crudely at its crude wit.)

The rest of the audience: Sh-hh!

Frank: How Verdi would love this!

Fred: What d'ye think of this Verdi, anyway?

Frank: Well, you can talk about your George M. Cohan and your Flo Ziegfeld, but when it comes to comic opera, Verdi's got it all over 'em.

Audience: Sh-hh! This is the big scene. This is good. Listen—

Aida (magnificently): Saloandra ni mi degli augustino julio romano—Ah-hh-hh—

Pennsylvania Railroad (faintly, but approaching): Clankety-clank!

Rhadames: Non con fiore firenze—

Pennsylvania Railroad (nearer): Clankety-clank!

Aida: O degli fresco nedda oudardo—

O-oooo-oh! A-ha-ha-aaaaaa-aa—

Pennsylvania Railroad (having arrived): Clankety-clank-clankety-clankety-clank! Woo-oo-oo! Whoo! Whoo!

Voice from the front: All over. Ada's dead.

Voice from the rear, heartily: Me, too!

Pennsylvania Railroad (in triumph): Whoooooh!

Viola Brodbeck on Vacation

Viola Brodbeck, the young coloratura soprano, is taking a vacation at her home in Hanover, Pa., after a successful concert season under the direction of the Philadelphia Musical Bureau. Miss Brodbeck appeared with the Rich Quartet and the Philadelphia Orchestra during the season with great success.

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Boston Post—"His conceptions are his own and they are not dishearteningly conventional. Mr. Shattuck can play brilliantly but also with poetical coloring."

Chicago Herald—"It is to be hoped that Mr. Shattuck will play again. Not often do pianists offer programs as interesting as his, and not often do they disclose so much beauty of tone and so much poetry of style."

La Nazionale, Florence, Italy—"We were able to admire last night the ability and finish of a truly remarkable performer, the young pianist, Arthur Shattuck, in whom we find the soul of a real artist, an interpreter of fine elegance, a master of perfect style and a revealer of the beautiful."

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THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by
MAURICE HALPERSON

(Music Critic of the "New-Yorker Staats-Zeitung")

Twenty-First Article: Anecdotes About Artists—IV

NOT all the jokes relating to musical matters are made by artists or critics. The audiences contribute their share. You need only to have sharp ears as you walk through the corridors of the opera house and the concert halls to gather many consciously or unconsciously funny utterings.



Maurice Halperson

One night a change of opera was announced on placards in the lobby of the Metropolitan. Owing to the illness of Maestro Toscanini, "Meistersinger," under direction of Mr. Hertz, was substituted for "Tristan and Isolde." A brougham drew up at the Opera House and a richly dressed woman and her male companion stepped out. The woman said: "Oh, John, I see a placard—there must be a change of opera or of cast; see what it is." The old gentleman, who was evidently more familiar with Wall Street than with the Metropolitan, came back with the news: "Meistersinger" in the place of "Tristan." "Why?" "A certain Toscanini is sick."

The husband of a famous contralto was approached in the lobby of the Metropolitan by a friend after the first act of "Walküre." The contralto in question was cast to sing *Fricka*, the energetic wife of god-father *Wotan*. The friend could not say enough in praise of the contralto's rendering of the short but trying part. He never had found her in better voice, never was her German diction clearer! The husband listened smilingly to the enthusiastic outburst, finally remarking with some sarcasm:

"How can I thank you for your kind appreciation, my dear friend. Only take my advice, if you want to praise the contralto in 'Walküre' you better wait until the end of the second act. There is no *Fricka* in the first."

Alfred Hertz is authority for the following little joke: He entered the Royal Opera House in Berlin several years ago in order to witness a performance of "Walküre." The second act had begun and *Brünnhilde* had just thrown out her buoyant "Ho-jo-to-ho." All efforts of Mr. Hertz to decipher the name of the singer on the program were frustrated by the complete darkness in the house, but, anxious to know the singer's name, he addressed the lady next to him with the words: "Could you be kind enough to tell me who sings *Brünnhilde*?" To his request the lady, apparently confused, answered: "I couldn't tell you exactly, but I think it is the lady standing on the rock."

Poor Little "Butterfly!"

We all know the emotional effect of Mme. Farrar's "Madam Butterfly," which never fails to move those inclined to tears. The popular singer was annoyed at the end of a certain performance of the Puccini opera by the insistence of a woman from the audience who absolutely would not be refused to see her. The singer was tired, but rather than be disagreeable yielded and received the unwelcome visitor. The elderly woman was overcome with joy and en-

thusiasm, she kissed the prima donna's hands and barely suppressed the tears. "Oh, how great you are, Mme. Farrar," she said, "how emotional, how human! I used four handkerchiefs; oh, my poor, poor daughter! Oh, what brutes some men are! My Helen's fate was exactly poor *Butterfly's*. The same in every detail. And her boy is three years old, too, and has the same golden curls as *Butterfly's*. He looks like his father; oh, I could kill that rascal! He forsook her like *Lieutenant Pinkerton*."

"Oh, I understand," replied the prima donna, quite touched, "you have my heartiest sympathy; I see, that poor

candles after she had stabbed *Scarpia*. So when she picked up the candlesticks to place them at the head of the dead tyrant there was no light burning. A part of the family circle was greatly amused, so I was told by one of the ushers, by hearing some one remark: "Want a match, Gerry?"

Mme. Gluck's Father

An old subscriber of the Metropolitan whose seats are not far from my own, studying the program of "Orfeo," which opera was being given that night for the first time, under the direction of Toscanini, was apparently puzzled by the



Mme. Matzenauer as "Carmen," the Interpretation of Which She Modified to Avoid "the Responsibility of Causing a Break in the Diplomatic Relations Between Germany and Spain." On the Right—The tenors on the High Seas: Leo Slezak, Hermann Jadlowker and Enrico Caruso.

thing could not bear it and she committed suicide."

"Suicide?" the visitor retorted scornfully; "no! She is not as silly as poor *Butterfly* who refused the rich suitor. My Helen took another one."

I was privileged to witness the first American performance of Baron Franchetti's "Cristoforo Colombo" in Philadelphia in 1913. The city government of Genoa, the native city of Christopher Columbus, had ordered this opera for the celebration of the anniversary of the discovery of America. The first American performance was given by the Chicago Opera Company's forces under Signor Campanini's conductorship and served to introduce Titta Ruffo, the celebrated Italian baritone, to this country. There is an extremely effective scene at the end of the third act, when land is seen from the prow of Columbus' ship Santa Maria. Here the music reaches a great climax. Some one in the audience, who seemed to be rather dissatisfied, was overheard to say: "Pretty good for an Italian composer. An American fellow would have been smarter, of course. He would have had the chorus sing the 'Star-Spangled Banner'."

Once when Geraldine Farrar was singing the title rôle in Puccini's "Tosca," at the Metropolitan, in a moment of absent-mindedness she blew out all of the

sentences of a notice about a certain performance of "La Bohème," at the Metropolitan, which appeared in a local paper published in a foreign language. "The performance was very successful indeed," so the critical colleague wrote. "Toscanini conducted in his usual masterly way. Please make sure that Toscanini really conducted. If Podesti or Tango were at the desk please leave out the word 'masterly.'"

What had happened? The reviewer did not care to attend the performance and wrote his review long before the evening. The managing editor, careless on his side, passed the notice on to the printer, overlooking the last words intended for his private inspection. So the readers of the paper had an opportunity to look into the mechanism of critical methods, which in this case were not calculated to increase their respect for the imaginative reviewer.

Mr. Bartik's Adjuration

Ottokar Bartik, the well-known ballet master, one day was rehearsing the famous polka in Smetana's "Bartered Bride," produced at the Metropolitan a few years ago. The polka was to be given at a benefit performance by society men and women. All who know the Bohemian terpsichorean expert are aware that all the secrets of Shakespeare's language are not revealed to him. In the dance a moment comes when the men have to lift their fair partners free from the floor. Bartik tried hard to tell the dancers what he wanted them to do, but the right words would not come, and he burst forth with: "Now, every man takes his girl upstairs." The merriment of the society folk is said to have been unbounded. They laughed so heartily that the rehearsal was interrupted.

Before coming to this country, Margarete Matzenauer, the popular contralto of the Metropolitan, made a great success as *Carmen* at one of the court opera houses of Southern Germany. Her cigarette girl was said to be very lively, very realistic, and a little saucy. In the finale of the first act she put her thumb to her nose at *Lieutenant Zuniga*. The day after the performance, the singer received a call from the Herr Intendant of the opera house who is generally a member of the high nobility and a superior of the artistic director. The nobleman first complimented the singer on her vivacious impersonation of the character but toward the end of the little speech he revealed the real purpose of his call, to suggest some changes in her demeanor toward *Zuniga*. "See, Fräulein Matzenauer," he said, "that may be the way a real cigarettiera would behave, but we must not forget that *Zuniga* is a lieutenant in the Spanish army. As we are on friendly terms with Spain we must not affront her officers." The singer who at first could not conceal her merriment was ready to sacrifice this nuance in the interest of peace, ending the conversation with the words: "Your Excellency may rest easy. I certainly could not brave

[Continued on page 20]

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THE ROMANCE OF MUSIC

[Continued from page 19]

the responsibility of either causing a break in the diplomatic relations or a war between Germany and Spain.'

Opera and Appetite

Many fantastic interviews appear in the papers, and I hope to be pardoned if I contribute one which may come under this head. I had the whimsical idea of interviewing Emil Katz, the well-known caterer of the Metropolitan, on the relation between music and appetite. His remarks were so humorous and at the same time so convincing that they opened new possibilities for the solution of this operatic-gastronomic problem.

This is what Mr. Katz had to say: "You want to know if there exists a relationship between music and appetite? Well, I should say so. You have no idea with what zeal I study the repertory of the coming week, so as to be able to provide the proper refreshments for each performance. I need to provide more when a serious opera is to be given than I do for a comic one. If you see 'The Barber of Seville' or 'Martha' announced, you may be sure that I am going to have a poor evening. The ladies then hardly care for more than a bit of pastry. But watch them on a Wagner night! Richard Wagner—what a great composer, what a genius! The long acts of his music dramas so absorbing, so exciting, make

one physically weary. On such nights I have to prepare mountains of sandwiches and gallons of coffee and cream for the hungry hordes flocking to the buffets. It is on Wagner nights that my patrons ask me if I cannot give them a more satisfying fluid than coffee, but I am forced to tell them that my license does not permit it. Especially the performances of 'Parsifal' fill my heart with artistic joy and uplift. What a great mission to feed so many hungry followers of the Grail and to help them fortify themselves against the demands of the coming acts. Sometimes my counters are so depleted after the first act of the consecrational play that I have to send out and buy more provisions for the following intermission.

"My experience is that Italian opera excites more thirst than hunger. I am in favor of the big four-act dramatic operas like 'Aida' and 'Gioconda,' but even a combination of 'Cavalleria' and 'Pagliacci' is welcomed by me. By the way, what an injustice to neglect Meyerbeer; five-act operas are all too scarce for a caterer with lofty musical ideals. I am sorry for Mozart, as his 'Magic Flute,' with its one intermission, was a rather poor musical idea, but still more sorry am I for Wagner when he wrote 'Rheingold.' How in all the world could he conceive a music drama without any intermission at all? All hail to Giulio Gatti-Casazza, who proved himself once more to be a genius by introducing an intermission, which makes this work much more palatable and profitable.

"If lemonade and orangeade are the principal requirements on Italian nights, it is equally true that ice cream and chocolate pralinés are in demand on French nights. To put the whole matter in a nutshell: The German opera-goer is hungry, the Italian one is thirsty and the French one craves sweets."

Baltimore Pianist to Teach in New York

BALTIMORE, MD., June 12.—Arthur Newstead, the English pianist, who for the last three years has been a member of the faculty of the Peabody Conservatory of Music, is to become teacher of piano at the Institute of Musical Art, New York. Frank Damrosch, director of the Institute, has arranged Mr. Newstead's schedule so that he need not relinquish his connection with the Peabody entirely. He will devote one or two days a week to his Baltimore pupils. Mr. Newstead was recently married to Katie Bacon, who was his pupil in London, and who came here to continue her studies with him. F. C. B.



Photo Mutzert

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NEW YORK TRIBUNE, JUNE 11, 1916

GRAINGER'S NEW SUITE

For Orchestra "IN A NUTSHELL"

Praised by Richard Aldrich in the *Times* and H. E. Krehbiel in the *Tribune*, when produced at NORFOLK FESTIVAL.

The New York Times, June 11th, 1916

GRAINGER'S "NUTSHELL" SUITE

Charms in its Music

Mr. Grainger's Suite Full of New Effects

"The impression it gives is of a genial and brilliant improvisation, tentative, experimental at every point. MR. GRAINGER has before now shown his eager interest in all sorts of new and untried sonorities and timbres, rhythms and melodic effects, and this suite is full of them.

"The first movement is full of noisy excitement and animal spirits; the second is a 'tune in a popular London style,' an 'air with a music hall flavor,' which is a 'blend of gayety and wistfulness,' a characteristic and most ingratiating creation; the third is a 'pastoral,' charming in its feeling; the fourth, engagingly entitled 'Cornstalks' March, 'cornstalks' being a nickname for Australians from Mr. Grainger's native State of Victoria.

"All this is abounding in verve, in animal spirits. It is a production of obvious sincerity in self-expression written with gusto and delight.

MR. GRAINGER has simply wrought himself in the production and combination of new timbres and instrumental colors. He uses not only a full orchestra with all its usual percussion instruments, including celesta and glockenspiel and pianoforte, but also the 'wooden marimba,' 'nabimba,' 'steel marimbaphone' and staff bells. Finally, Mr. Grainger, playing the pianoforte part himself (which he desires to be considered not a solo, but an orchestral instrument), at the close of the pastoral reached over to seize an implement like a smaller kettle drumstick, and strikes a couple of notes midway down one of the lower strings of the pianoforte, an agreeable and novel tonal effect. "The piece is probably the most elaborate of Mr. Grainger's compositions so far produced, and from the point of view in which it was projected is a success."



© Aimé Dupont

The New York Tribune, June 11th, 1916

PERCY GRAINGER'S INVASION OF AFRICA

We cannot imagine anything more likely to create a gladsome and innocent sensation at a popular orchestral concert. It made Mr. Grainger the Hero of the Festival.

"MR. GRAINGER, though he has been a sojourner in the United States for two years, is an Australian, and therefore a foreign representative; though he seems to have become a pretty good American at heart. We fancy that MR. GRAINGER'S eyes are twinkling and that he is having a bit of fun with the English language."

Mr. Grainger Tours from Coast to Coast
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Highest Praise for McCormack Came from One Little Old Lady

WRITING in the *Pictorial Review* Jane Lee gives her impressions of John McCormack, the famous Irish tenor. She tells what she believes to be the secret of the singer's sway over the vast audiences that gather for a McCormack concert and, incidentally, relates an episode that Mr. McCormack considers the highest praise he has ever received. The incident was told by a friend of the McCormack family during a visit of Miss Lee to the singer's home:

"Last spring Mr. McCormack sang at a concert in Los Angeles, and not having eaten since early morning, he and Charles L. Wagner (his manager) drifted into a well-known grill about four blocks from the opera-house to get a bite to eat after the concert. They had just seated themselves and were ordering something, when apparently from out of nowhere came a little old lady, dressed all in black, with an old-fashioned widow's cap and veil on. Silently she came through the crowd up to John's table and laid her trembling hand on his shoulder. For a moment she looked at him and when he started to rise, she spoke.

"I heard you sing for the first time tonight, John, and ever after, when I hear your records, I'll see your dear face—God bless you! And before either of those great big men could speak, the little old lady had turned and was gone again, out into the night. She had followed them four blocks into a men's grill to tell him that, and most of us who think we know, deem it worth more than all the press-notices the papers gave him next day."

Reasons for Popularity

Miss Lee believes there are three distinct reasons for the Irish tenor's great popularity; his wonderfully sympathetic voice, the fact that he sings in English—and sings words, not sounds, and that every song he sings tells a story.

"Sitting in the room and talking to Mr. McCormack is to realize something of his great power from the stage," says the writer. "He radiates youth from his smooth face, and impresses you deeply with his air of almost boyish confidence. It is not hard to understand why Professor Hollis Dann of Cornell asked him to sing before the students of that great university, explaining that he thought McCormack was the only man who could prove to his students that it was manly to sing. For Mr. McCormack is a sport in the big sense of the word. He is an expert tennis-player and a top-notch man at golf, and only when the weather is too bad to get out of doors does he pick up his violin to 'fiddle a bit,' as he expressed it to me. Incidentally he 'fiddles a bit' on one of the most coveted Stradivarius violins in America to-day. It was made in 1711 for an Italian nobleman, and remained in his family until forty years ago, when it was brought to this country. Mr. McCormack bought it last year, paying \$10,500 for it. At the same time he paid \$500 for Paganini's favorite bow, declared by experts to be the finest in America. Yet twelve years ago he came here a poor man.

Got \$48 a Week

"For it is exactly twelve years ago that John McCormack came to this country, making his first appearance at the World's Fair in St. Louis, Mo., where he sang twice a day with a group of Irish singers. He received \$48 a week, and with considerable feeling he told me he earned it. No doubt he did. But—ten years later he went back to St. Louis and

they were glad to get him at \$2,000 a night. If there is any truth in the old saying that figures talk, those concerning John McCormack simply scream. Here are just a few of them:

"In the year closing Feb. 28, 1915, over 800,000 records of his songs were sold in this country alone. Following that, during the three months of March, April and May, 1915, over 350,000 were sold. Never mind what percentage he receives, but you can figure it up into the many thousands. But he has not been greedy with the American public. He has never allowed his personal records to be sold for over a maximum price of \$1.50, though much pressure has been brought to bear. He never allows a concert ticket to be sold

for over \$2, and speculators are arrested if they come around the opera house.

\$2,000 a Night in Chicago

"Five years ago this singer was getting \$800 a week as a member of the Chicago Opera Company, and they let the contract die a slow and natural death, expiring without any interference. This season, Chicago is hearing him sing at the rate of \$2,000 a night, and dear old Campanini wept with joy when he signed the contract. This little illustration of opportunity knocking but once recalls the concert Mr. McCormack gave last spring in Chicago. The opera house was sold out, and still requests kept pouring in, so they built up the stage with over 400 seats on it. But when orders continued to swamp the box office, the orchestra was asked to take a day's vacation and 126 people were piled into the pit. All of these 526 seats were eagerly purchased at two dollars each.

"Here in New York we were trying to support two opera houses, but somehow

the public didn't patronize the Century, and it never was much of a success. But the day came when Mr. McCormack was billed to sing there, and what happened? He sang to more people than had ever been gathered together in the world-famed Metropolitan Opera House. Every nook and cranny of the erstwhile desolate house was packed from the top row of the gallery to the last built-up row back of the stage. Extra firemen were called to close the doors and put out hundreds who had crowded in. Thousands were turned away with money in their hands.

"This, then, is John McCormack, a big, straightforward, capable human being with no frills on him except those that God has graciously bestowed upon most Irishmen of culture. He has become a national institution. During the season of 1914-1915 he gave ninety concerts, sang in twenty-seven States in the Union and two Canadian provinces, singing over 1800 songs and arias to audiences that invariably filled the houses until there was nothing left but breathing-room!"

Dan Cupid Joins Zoellner Quartet

Amandus, Violinist of Noted
Chamber Music Organization,
Wedded to Ruth K. Koehler
—First of Children to Marry



Amandus Zoellner, Violinist of Zoellner Quartet, and His Bride, Ruth K. Koehler, a Gifted Brooklyn Pianist, Who Were Married Last Week

At the residence of Mr. and Mrs. Julius Koehler, 1274 Bergen Street, Brooklyn,

Amandus Zoellner, the gifted violinist of the Zoellner Quartet, was married to Ruth K. Koehler on Thursday, June 15. Amandus Zoellner is the youngest member of the quartet and the first of the Zoellner children to be married. The wedding was private, only the families of the bride and bridegroom being present with the exception of Thuel Burnham, the American pianist, a warm friend of the Zoellners. During the afternoon the quartet played several numbers, among them the Schumann Quintet for piano and strings, with Mr. Burnham.

Mr. Zoellner and his bride left the same evening for Lake George, where they are spending their honeymoon.

Albany Singers Please Hearers in "Chimes of Normandy"

ALBANY, N. Y., June 19.—"The Chimes of Normandy," Planquette's comic opera, was presented at the Empire Theater Monday and Tuesday evenings by a local cast and chorus under the direction of Albany Council, Knights of Columbus. Mrs. Sybil Nickson Carey, soprano, who recently became a resident of Albany, had the leading rôle of Germaine and displayed marked talent. John J. Fogarty, baritone, scored in an interpolated song, "Gypsy John" from Victor Herbert's "The Fortune Teller." Ben Franklin, tenor, won favor in "With Joy My Heart Is Bounding" and his duet with Mrs. Carey earned a repetition. Margaret Ryan, soprano, by her vivacious songs and clever dancing, shared in the honors, and other leading soloists were Roger H. Stonehouse, basso, and Joseph L. Feeney, tenor. The chorus numbers were well done. Dennis B. Kinsley directed the orchestra and James Gregory Maher was at the piano.

H.

New Hampshire State School for Training Music Teachers

The State Department of Education of New Hampshire, through the Plymouth Normal School, has announced a school for the training of teachers and supervisors of music to be held in connection with the regular summer term of the State Normal School in Plymouth, N. H. The music school opens July 3 for four weeks. Tuition is free to New Hampshire teachers, and a small fee is charged students from outside the State. Dr. E. L. Silver is director of the summer school. The music school is in charge of Arthur J. Abbott, director of music in the public schools of Buffalo, N. Y. Mr. Abbott will be assisted by Belle Campbell, instructor in music and teacher of violin in the Buffalo public schools; Wilhelmina Keniston, teacher of voice and soprano in the Arlington Street Church, Boston, and William Bilbruck, supervisor of music in the public schools of Maine.

Jessie Fenner Hill's Pupils Presented in Jersey City Recital

Jessie Fenner Hill gave a delightful program of songs by her Jersey City pupils at her Jersey City home on Saturday, June 10. By request the program was supplemented by songs by Julianne Hermann, Mr. Mills and Mr. Zazulak. Others who took part were:

Studio Club Singers, Elizabeth A. Hughes, Anne B. Tufts, Jane K. Valteau, Jeannette E. Thomas, Jessie B. Campbell, Catherine F. Brown, Martha Boyd, Mary Callery, Ida E. Mitchell, May L. Shannon, Lulu Otersin, Ardele J. Puster, Julia M. Silvers, Rose Karsch.

A. D. F.

Cedar Valley Seminary Season Concluded

OSAGE, IOWA, June 17.—The regular school year in the music department of

Cedar Valley Seminary closed June 2, with the giving of two public recitals by pupils of Frank Parker, director of the music department and teacher of singing; Florence Fennessy, teacher of piano, and Bruce Lybarger, teacher of violin. Some twenty-three pupils appeared on the programs and their work was of a uniformly high standard. The J. H. Brush prizes for the pupils having made the best progress during the year were won by Leota Hungerford in piano and Verna Gorder in voice. Miss Gorder, who won this prize last year also, has an unusually beautiful and promising soprano voice and has gained much praise for her fine work as soloist with the large vested choir of the Methodist Church. Mr. Parker, who directs the choir of the Charles City Baptist Church, presented Gaul's cantata, "Ruth," there June 4. The soloists were Mrs. Lester Weatherwax, soprano; Mrs. F. W. Cooke, contralto, and Walter Windochanz and F. W. Cooke, baritones. The choir sang also Schuecker's "God of Our Fathers" and Mr. Parker gave for the offertory solo "Send Out Thy Light," by Lynes. Grace Hulse was the accompanist.

Utica Baritone in Farewell Recital

UTICA, N. Y., June 8.—Henry W. Rowley, the Utica baritone, gave a farewell recital here last night, on the eve of his departure to reside in New York City. He was heard in songs by Leoncavallo, Schumann, Schubert, Diaz, Stickles, Huhn, Clough-Leigher, Janser, Leoni, Aldrich, Spross, Beach and a group of four old Scotch numbers, in all of which he displayed to advantage his rich baritone voice. All the demands of this varied program were met by Mr. Rowley with real musicianship. The singer's voice seems best suited to robust themes and vigorous expression. Mr. Rowley has been engaged as soloist at the First Baptist Church, Plainfield, N. J., his duties starting at once.

Noma Malli in San Diego Recital

SAN DIEGO, CAL., June 16.—One of the most beautiful concerts of the year was given at the Hawaiian village of the Exposition, when Noma Malli, soprano, late of Paris, sang Puccini's "Un bel di" and the "Vissi d'Arte" from "Tosca." Miss Malli was in perfect voice and the beautiful out-of-door setting added greatly to the enjoyment of her concert. The assisting artists were Dr. Humphrey Stewart, official organist of the Exposition, and Master Freddie Olsen, violinist.

W. F. R.

The chorus choir of the Memorial Baptist Church of Albany, N. Y., gave a concert June 12 at the Bloominggrove Church, under the direction of C. Bernard Vandenberg. The soloists were John Charles, basso; Elizabeth Lawton, Gretta Smith and C. Bernard Vandenberg, Mae Hartwell, pianist; Harry Rosser and Harbick Webster, tenors.

SALVATORE de STEFANO HARPIST

"He makes the harp a living, breathing thing, crooning, sorrowing, rejoicing, tenderly exquisite; for the music of the harp as played by Sig. de Stefano is beautiful beyond belief."—*Kansas City Star*.

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Goes for Kenneth Bradley's Scalp

To the Editor of MUSICAL AMERICA:

In the edition of your paper, dated May 27, 1916, there appeared an article headed: "Chicago Musician Makes Peace with Defenders of 'Paducah.'"

It would appear from this article, and seeing the accompanying photograph, that Mr. Kenneth Bradley, who very modestly styles himself on all his window cards as "a master musician," had really made the little city of Paducah, Ky., famous. The controversy, which arose from a statement made by Mr. Bradley in Louisville, Ky., in the hope of starting a controversy and thereby securing a little free advertising for himself and a certain conservatory of music which he represents, has not made Paducah famous, but has made Mr. Kenneth Bradley the laughing stock of Paducah of Kentucky, and they are laughing at him even as far away as Chicago and New York.

I have followed this discussion with some interest and a great deal of amusement at Mr. Bradley's self-advertising tactics.

However, the aforementioned article was a bit too "raw" to go by unnoticed, especially since the citizens of Paducah have endured Mr. Bradley personally in their midst.

After it had been proven that the gentleman in question was entirely wrong in his blind assertion anent the authorship of Paducah's name and he had discovered that the town was named for an Indian Chief, he requested the Press Club of Paducah to have him come there and explain that he had been misinformed and thoughtless.

Then the members of the Press Club turned out and accepted Mr. Bradley's offer to "square himself," so he came there and lectured. I suppose the lecture was on: "The Instruments of the Orchestra, the Brass Section and Other Wind Instruments." Please remember that Mr. Bradley is a "master musician."

The population of Paducah is about twenty-five thousand and I am told that the audience was made up of about one representative from each thousand, so you see just how much Paducah "turned out."

Possibly the "Press Club" of Paducah see good advertising for their city in allowing Mr. Kenneth Bradley to ridicule it, and then go there and take their money, but they do not represent the people of Paducah, who, when the time came, gave Mr. Bradley part of the reception he richly deserved.

Paducah can get much better advertising at the hands of men like Irvin S. Cobb of the *Saturday Evening Post*, who "put Paducah on the map" long before Mr. Kenneth Bradley mastered the tuba.

Yours very truly,

WILLIAM REDDICK.

New York, June 6, 1916.

Spalding Winning "on the Merits"

To the Editor of MUSICAL AMERICA:

When Mephisto, after he had sufficiently interested himself in the matter to make inquiries, as he says, wrote (in summing up the past season), "I find that where there is a higher degree of culture and intelligence in a town, Spalding receives the higher appreciation. But where the general degree of musical culture is not so high, Mischa Elman makes the stronger appeal," he evidently had gone into the matter pretty thoroughly and was familiar with the criticisms of the most eminent American musical critics.

Gayle Burlingame, who has seen fit to take exception to Mephisto's statement is evidently not so well versed, even to the view of the musical critics of his own home town, Harrisburg, Pa., where Elman, Kreisler and Spalding all appeared during the past season, Spalding being the last. While M. Burlingame has been instrumental in bringing several representative artists to Harrisburg, among them Mr. Kreisler, and not Mr. Spalding, and while comparisons of the three artists mentioned are odious, each having his own following, certain

facts in the case should not be misrepresented.

Mr. John W. Phillips, who is recognized as one of the greatest musical authorities in Harrisburg, in reviewing Spalding's concert there said: "Mr. Spalding, with a good American name, with talent, temperament and equipment equal to the best, created more genuine enthusiasm last night than any of his foreign predecessors. It is to be hoped that some day we will dispense with the foreign label if we have American artists just as good or better. Mr. Spalding is winning purely on his merits. He is a very sincere artist and composer, and is helping materially to put the United States on an independent and solid musical footing."

It is quite true that the Altoona *Tribune* said of Spalding's concert there: "He played so pleasantly to the crowd that they were ready to pronounce him the peer of all performers ever heard in that city. There are no exceptions." After all, wherein do the critics of even these two cities, Altoona, which Mr. Burlingame characterizes as a musical graveyard, and Harrisburg, which is far from being a graveyard, differ in regard to Spalding's musical intelligence, temperament and culture?

GEORGE E. BROWN.

New York, June 14, 1916.

Cultivating Volume of Voice—Position of the Tongue

To the Editor of MUSICAL AMERICA:

The following interesting questions were asked by "E. A. S." of San Angelo, Tex., several weeks ago in the "Open Forum":

"Will some one who is familiar with voice culture please answer through the 'Open Forum' the following questions: A says practising with full voice cultivates volume. B says practising piano (i. e., softly) cultivates more volume. Which is right? A says the tongue must lie flat in the mouth. B says the tongue must be up on either side, leaving it low through the center. Which is right?"

The first question has to do with the development of volume of voice. How can I secure my greatest natural volume, in other words, my volume without interference? This question is of the most vital importance to every singer and speaker.

The factors in great natural volume are two: The extent of swing of the vocal cords without interference, and full use of resonance. The free swing of the vocal cords for the greatest breath pressure depends upon the strength of the vocal muscles and full use of resonance depends upon the sympathetic vibration of the air in the resonance cavities. The size and shape of the resonance cavities cannot be changed, so there can be no development of vocal resonance. The vocal muscles, however, can be developed in exactly the same manner as any other muscle—by alternate contraction and relaxation without strain. To develop the biceps muscles a very light weight is held in the hand and the muscles are contracted and relaxed rapidly. The vocal muscles are alternately contracted and relaxed without strain in the production of short soft tones without interference. If it were necessary to take the "head voice," the "chest voice" and the "diaphragmatic voice" into consideration, we should have a much more complicated problem in voice development. There are, however, no vocal cords or vocal muscles in the head, the chest or the diaphragm, so that the whole problem of voice development consists in the development of the intrinsic muscles of the larynx, the only muscles which operate the true vocal cords.

In the beginning of voice development, a student is unable to produce a loud tone without interference and must work on very soft tones. As the muscles grow stronger the tones will grow in strength also. But at no time is it necessary to practise on loud tones to develop greater volume. The maximum development of the vocal muscles to hold the vocal cords against the greatest breath pressure is best secured by the production of short, soft tones without interference.

A is wrong and B also, for practice on soft tones with interference will either make development very slow or actually weaken instead of strengthen the vocal muscles—depending upon the amount of interference.

The tongue when relaxed practically fills the closed mouth cavity. It is necessary for the tongue to be changed in

its shape and position in the production of the various vowel sounds. The muscles which do this are attached to the jaw and to the floor of the mouth. The contraction of these muscles alone does not interfere in voice production. But any contraction of the muscles of the back of the tongue, which are attached to the larynx, results in the epiglottis being pushed directly into the path of the voice as it leaves the larynx, besides very materially limiting the natural range of the voice through its interference with the action of the pitch mechanism. The shape and position of the tongue during voice production except as they determine the various forms of the mouth cavity for the different vowel sounds are of no importance, provided they are assumed without the contraction of the muscles of the back of the tongue. Any grooving of the tongue or other marked change from its relaxed shape should not be attempted, as this is not necessary in the production of vowel sounds and is very likely to contract those interfering muscles which are associated with the tongue muscles in swallowing.

In commenting upon this same letter of "E. A. S." Mr. Schmitt-Fabri of Philadelphia suggests that from his standpoint as a "connoisseur" the ideal tone must be "elastic-free," but it is absolutely necessary that a student must have a full and correct understanding of what the word 'elastic-free' really means in this connection. Talking about this matter, and worse still, writing about it, is an idle undertaking that leads to nothing definite.

Mr. Schmitt-Fabri condemns his own tone ideal. He admits the fictitious character of the "elastic-free" tone when he acknowledges his inability to talk and write about it intelligently. His admission is correct, since neither "elastic" nor "free" nor their combination can be used to describe air-waves.

Fairholt, in his "Dictionary Terms of Art," states "the connoisseur is 'one who knows.'"

WILLIAM RESNIKOFF.

New York, June 8, 1916.

Best, Most Independent and Democratic To the Editor of MUSICAL AMERICA:

Will you kindly enter a subscription for my sister, in Brunswick, Me.—if possible dating from March 1, as I should like her to have the various articles on the Mahler Eighth Symphony, pro and contrawise.

Going from the big city to the small town, music is the greatest minus quality for her, and I want her now to have at least the best, most independent and democratic disseminator of the musical news and views.

It has been a great joy to me to follow your truly constructive policy, from the Mephisto "digs," which are always eye-openers, to the forward looking articles of all kinds, as well as the personal expressions of the artists themselves. It is such a relief not to find the usual mass of padding traceable direct to the advertising columns.

This week's issue is especially inspiring, and I can assure you of a large and appreciative audience for it. To me, personally, it is worth the whole year's subscription price—if such a measuring rod is usable!

Yours very truly,

HEDWIG R. ROCHOW.

Brooklyn, N. Y., June 15, 1916.

Music in St. Joseph, Mo.

To the Editor of MUSICAL AMERICA:

I enclose my announcement for the coming season, so that you will know what we are to have in St. Joseph and then I shall pretty surely have a couple of extra numbers. As you will see, my concert season here includes among extraordinary numbers, Geraldine Farrar, Anna Case, Cecil Fanning, Josef Hofmann, Emmy Destinn and Rudolph Ganz. When you consider that reserved seats for the entire course of six concerts with these artists, and other artists of distinction may be obtained for from two dollars up, you will realize that we are not only bringing the best music to our city, but offering it to the public at rates within the reach of those of moderate circumstances.

More interest in music is shown here so far than in the four years I have been engaged in this work, and credit for this should go to Mr. Freund. Scarcely a day passes but that his name is mentioned to

me, and many have urged me to ask him to return to us again. So, you see, his visit was a direct benefit to the cause of music in this city.

Very sincerely yours,
(Mrs. F. H.) ANN B. HILL.
St. Joseph, Mo., June 10, 1916.

Appreciation for a Musical Service

To the Editor of MUSICAL AMERICA:

I desire to express my appreciation for your courtesy in publishing accounts of concerts. I have recently given Cadman's song cycle, "The Morning of the Year," at Long Branch. In planning the affair I found I could not procure enough copies, the edition, on account of its popularity, being exhausted. In looking over the news items in MUSICAL AMERICA I came across the account of a concert given at Watertown, N. Y., where the cycle was used. Writing to the pastor of the church, I was enabled, through his kindness, to borrow several copies. I am writing this as an appreciation—it may be possible that the news items that oftentimes fall in the basket for lack of room or otherwise, if they were printed, might be read by someone who might profit thereby, as in my case. I was enabled by this means to present an American work and it was enthusiastically received.

Sincerely

FREDERICK K. BALL, Organist,
First Baptist Church,
Asbury Park, N. J.
Long Branch, N. J., June 14, 1916.

The Band of the British Guards

To the Editor of MUSICAL AMERICA:

Two corrections. In his reminiscences of the great Gilmore, Mephisto mentioned the band the "British Guards." There are eight regiments of guards in the British Army, each with a large and wonderful band, surpassed in all the world by only one, the Garde Républicaine of France, and equalled by no others. That in Boston in 1876 was the Grenadier Guards, with Dan Godfrey as bandmaster.

Almost every bandmaster of the guards is now a lieutenant. In the description of the Coldstream Guards Band in France the writer incorrectly states that MacKenzie Rogan is the "first bandmaster to receive the rank of captain." He is the *second*, the first being the late Dan Godfrey. His successor, Lieut. Albert Williams, has improved the band still more. The bands of the Grenadiers and Coldstreams are in some respects, especially smoothness and beauty of tone, superior to the Garde Républicaine.

(Dr.) A. S. MCCORMICK.

Akron, Ohio, June 16, 1916.

Herbert FRYER

The eminent English pianist, scored a remarkable success at his last New York recital prior to leaving America for England.

New York Tribune: "His touch throughout was incisive and firm. His sense of rhythm was excellent, and he played with dash and fire when necessary."

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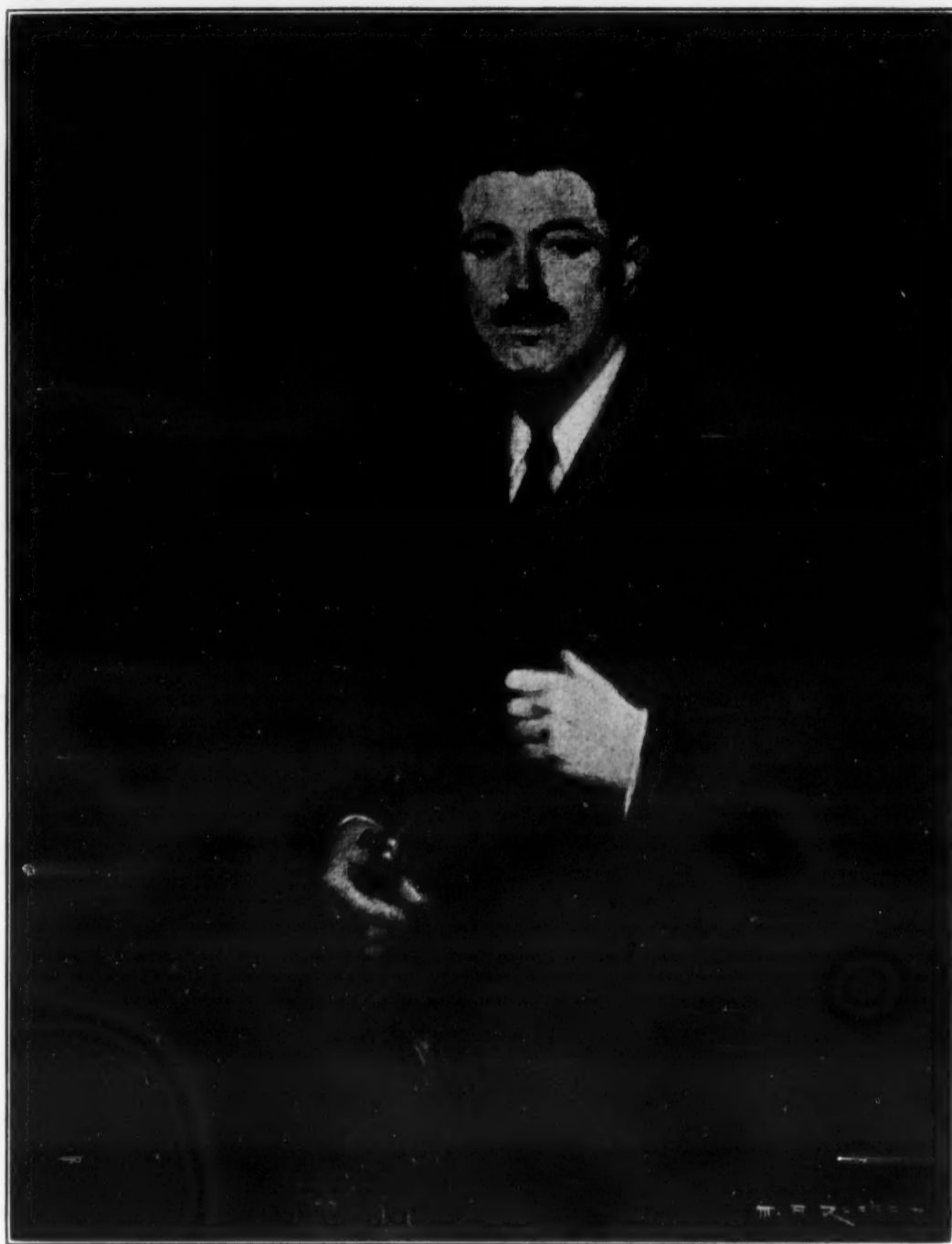
PHILADELPHIA, June 17.—The Business Women's League Choral, which was recently organized, with May Porter as director, gave its first public concert in Witherspoon Hall last Tuesday evening, winning the marked favor of a large audience. The chorus is made up of about sixty members of the Business Women's Christian League of Philadelphia, and its work on Tuesday evening indicated that it will take its place among the most successful of the local choruses of female voices. It displays good tonal qualities, and already has acquired efficiency under the skillful instruction and leadership of Miss Porter, who is well known as director of the Cantaves Chorus and as church organist and choir director. The soloists were Elizabeth Bonner, contralto, and Dorothy Johnstone-Baseler, harpist, while Emma Hudson Macool, soprano, sang the incidental solo to one of the choral numbers, and assisting instrumentalists were William Sylvano Thunder, pianist, and Florence Haenle and Elizabeth Porter, violinists.

With Arthur Pryor and his band giving concerts at Willow Grove every afternoon and evening and the Philadelphia Band playing nightly on the City Hall plaza, there is plenty of good entertainment for local music lovers at present. Pryor as usual is delighting hundreds of listeners at all of his concerts, frequently giving them a solo of his own skillful playing as an extra treat, while the numbers by Prince Ilma and his assisting soprano, contralto and tenor, a vocal quartet of exception merit, furnish many enthusiastically received numbers.

The plaza concerts started last Monday evening with a crowd of listeners estimated at something like 10,000, Silas Hummel conducting his capable musicians in a well-played program, which included a new patriotic march, "The National Spirit," composed by Mr. Hummel, as one of the most popular features. Vocal solos by Bertha Brincker D'Albites, contralto, also were much enjoyed.

Ada Turner Kurtz, one of Philadelphia's most successful vocal teachers, introduced a number of her advanced pupils to a large audience at the Broad Street Theater last Monday evening in an entertainment called "Ye Old Time English Revels," which proved to be unusually attractive and successful. Excerpts from Liza Lehmann's "In a Persian Garden" were admirably sung by Ada Piersoll Cozzans, soprano; Kathryn Meisle, contralto; Horace Entriken, tenor, and Firth Warneford Lee, bass, a Persian dance gracefully executed by Thunelda E. Tholey, and a part of Mendelssohn's G Minor Concerto, played with surprising technical facility by Esther Egen-dorf, a youthful pianist. Miss Egen-dorf is a pupil of W. LeRoy Fraim of the Philadelphia Conservatory of Music, with which Mme. Kurtz is connected as the head of the vocal department. H. Lane Wilson's tuneful "Flora's Holiday" introduced a double quartet made up of Phoebe McKay, Louise Broomell, Frieda Schubel, Amy Wright, Thomas Murphey, John Painter, Robert Jack and Vincent Rhodes. Two Scotch songs were appealingly sung by James Muir, baritone. In the old English ballad, "Long, Long Ago," Eleanor Moore disclosed a sweet soprano, and Bishop's "Lo, Here the Gentle Lark" enabled Ethel Niethammer to show genuine skill as a coloratura soprano, the flute obbligato being played by Anto Fisher of the Philadelphia Orchestra. G. Leonette Rehffuss executed a Greek dance to music by Schubert, Beatrice Crossley gave real pleasure in an expressive rendering of "Caller Herrin'," and Molloy's "Kerry Dance" was done with nicely blended voices by Mabel B. and G. Leone Pursell. In "Dorothy's Wedding Day," which followed, four excellent voices were disclosed, the participants being Jessie Lovejoy, soprano; Ella Olden, contralto; Ernest Kitchen, tenor, and William Connelly, bass. There was an incidental dance by Miss Tholey,

Portrait of Fritz Kreisler by Noted Hungarian Artist



Fritz Kreisler. From the Painting by M. A. Rasko

M. A. RASKO, the young Hungarian painter who recently came to this country, has just finished a life-sized painting of Fritz Kreisler, the famous violinist, the first print of the picture being reproduced by MUSICAL AMERICA. Mr. Kreisler gave two sittings, which lasted but a couple of hours. Those who have seen the painting say it is a wonderful likeness of the violinist, and a number of music lovers and admirers of Mr. Kreisler are anxious to add it to their collection.

"Who'll Buy My Lavender?" sung by Helen Fraim. The thoroughness of Mme. Kurtz's instruction was evident throughout. The dances were arranged by Albert W. Newman and taught by Miss Tholey.

Aline van Barentzen, the young American pianist, a graduate of the Paris Conservatory, who is at present a resident of this city, was heard at a private musicale at the residence of Mr. and Mrs. C. H. Ludington in Ardmore last Monday afternoon. Her numbers included the G Minor Ballade of Chopin, Brahms's arrangement of a gavotte by Gluck, and the "Liebestod" from "Tristan und Isolde," Wagner.

Excellent Recitals by Pupils in Newark

NEWARK, N. J., June 16, 1916.—The close of the season of pupils' recitals is marked by two remarkable performances. In both cases the same characteristics were evident—pieces of extreme technical difficulty, talented players not yet in their teens, and programs requiring two evenings in performance. On June 9 and 10 the piano pupils of Ella Ainley Wrigley, assisted by Jessie Whitty, reader, gave recitals, while on June 14 and 15 the pupils of the Svet Studios appeared.

Mr. Rasko is a native of Buda-Pesth. For three years he lived in England, but when the war broke out he came to America. Among the well-known persons whose portraits he has painted are the Duchess of Marlboro, Duchess of Roxborough, King of Bulgaria, Mr. and Mrs. Claude Grahame White, John Burns, the English labor leader; Eugene Corry, the referee; Nelson O'Shaughnessy and others. Among the musicians, besides Mr. Kreisler are Leoncavallo and Leo Fall.

The most advanced of Miss Wrigley's pupils were Isabel R. Mawha, Helen M. Virtue and Eileen Van Orden. The most remarkable children heard were Ralph W. Dawson, Marjorie Pell and Dorothy Yuill. Excellent performances in the Svet recitals were given by David Goldstein, Elizabeth Speelman, Friede Katchen, Esther Block, Samuel Ash, Flora Rubin and Michael Rubin. The most remarkable performance of the whole series was that of the eight-year-old violinist, Jeanette Skladman, whose number was Neruda's "Berceuse Slave." P. G.

Hortense Hibbard Howard Gives Recital at Plymouth, N. H.

On Tuesday evening, June 6, an interesting recital of piano music was given at the Plymouth (N. H.) High School Hall by Hortense Hibbard Howard, of Plymouth and New York. Mrs. Howard on this occasion was so successful that three engagements followed as a result of this concert. Her program consisted of a Schumann group, a Chopin group, the Liszt Hungarian Rhapsody No. 12 and shorter works of Perket, Leschetizky, Rachmaninoff, Rubinstein-Sidotti, besides three Liszt Transcriptions.

"SIEGFRIED" NOT GIVEN IN CHICAGO

Open-Air Production Abandoned
—Anti-German Society
Women Active

Bureau of Musical America,
Railway Exchange Building,
Chicago, June 17, 1916.

THE open-air production of "Siegfried" by members of the Metropolitan Opera Company, which has been billed for the "Cubs" baseball park last Thursday, did not take place. The ostensible reason for canceling the production was a forecast of bad weather, but the real reason was that the seat sale was not big enough to pay expenses.

The propaganda against all things German by some of the leaders of Chicago society was partly responsible for the failure. Some women of Chicago society have become violently un-neutral haters of everything Teutonic. More than a score of them, not intending to buy tickets, yet went to the trouble of selecting their seats at the box office, and then inquired, "Is Mme. Gadski on the program?" On being informed that the famous Wagnerian soprano was in the cast, they replied, "Then we don't want tickets." They knew before they went to the box office that Mme. Gadski was in the cast.

These are the same women who are trying to force Fritz Kreisler's name off the list of artists for an "exclusive" series of musicales next season, on the ground that the great violinist fought in the army of Germany's ally, Austria. Everything Teutonic has fallen under their disapproval, regardless of the artistic standing of the musicians affected.

Neutral Americans in Chicago gleaned what comfort they could from the knowledge that the opera could not have been given anyway, and therefore the anti-German propaganda could not take to itself the credit for canceling the production. The weather prophet lived up to his forecast, and rain poured plentifully both Thursday and Friday nights.

The members of the "Siegfried" cast spent Thursday evening celebrating Mme. Schumann-Heink's birthday instead of competing with the elements in the ball park. The singers, among them being Mmes. Gadski and Hempel and Messrs. Sembach, Whitehill, Goritz, Reiss, Braun and Dua, with Artur Bodanzky. Mr. Coppicus and other friends were guests of the great German contralto in her Chicago mansion. Otto Goritz acted as butler and brewed the punch.

Two nights before the troupe had sung "Siegfried" in St. Louis.

FARNSWORTH WRIGHT.

Walter Damrosch Makes Plea for American Music

At the dinner of the Music Publishers' Association of the United States, held in New York on June 13, at the Hotel Astor, one of the speakers was Walter Damrosch, who made an earnest appeal to the publishers to further the cause of American music by publishing a fair amount of the works of American composers. At the convention it was decided to advance the retail price of printed music, some publishers taking the stand that prices obtained here did not compare favorably with those of other countries.

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"A musician of authority"—*Chicago Tribune*.
"His tone has sensuous beauty"—*Boston Transcript*.
"A really brilliant performance"—*New York Tribune*.
"Fine musical feeling"—*N. Y. Sun*.

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The Montreal Daily Star

Thursday, June 15, 1916

SONG RECITAL

BY

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In these days it is stimulating to hear occasionally an artist whose voice is as fresh as the dew and whose art exemplifies refinement. There are so many artists, so-called, whose claim to public consideration rests more on some abnormality or some personal quality than upon sheer artistic merit. The public dearly loves novelty, whether it take the form of the grotesque blacksmithing of an—or the cheap vagaries of a. Fortunately we do not have such inflictions to endure every season. And when such an artist as Miss Anna Case comes to us, the memory of much rubbish is swept away in the enjoyment of her exquisite art.

I have written exquisite, because that word seems to me to express precisely the dominant quality of Miss Case's achievement. Her voice is exquisite in quality and her intellectual appreciation of the songs she sings is exquisite in its refinement.

There is, however, far more than this. I know of no concert or opera singer of the younger generation on this side of the Atlantic who possesses at once Miss Case's interpretative skill and sheer vocal charm combined. It is one thing to possess a beautiful voice and even know how to use it, and quite another to reveal in its use a keen intellectual appreciation of the subtle nuances of a widely varying and richly contrasted series of songs and arias from old and modern schools.

Herein lies the secret of the success Miss Case has attained in the world of song—a success based and built upon her own artistic merit and its recognition by those who have ears to hear and brains to comprehend.

Her program was chosen with taste and discretion. In its execution and interpretation she displayed a technical equipment and a keen sympathy that swiftly awakened her audience to responsive appreciation. The grouping of the songs was unusual. Ambrose Thomas, Anton Rubinstein, Alexander Borodine, and Alexander Russell constitute an exceptional galaxy in one group. But her art renders the contrasts thus afforded of supreme interest, and her interpretative skill constitutes an illuminative factor that enhances the music's charm.

She creates the literal atmosphere of romance in such delightful chansons as Delibes' "Eclogue" and Sinding's adoring "Sylvain," in the bitter disillusion of Borodine's "Dissonance," and in the tender sentiment of Thomas' "Memory." As a singer of lyrics she has few peers. She understands the lyric spirit; she possesses the poetic sense; and she understands precisely how to avoid the thin line that divides sentiment from sentimentality, in song.

The strangely individual timbre of her voice, its bell-like clarity, its rich coloring and its emotional quality, lend new values alike to the purity and simplicity of that charming Old English air, "My Gentle Celia," and the Oriental fascination and mysticism of a song of India, "Thy Hidden Gems are Rich Beyond all Measure," by the great Russian, Rimsky-Korsakoff. She can show us the delicate lyric beauty of Hue's "A Des Oiseaux" and side by side with this touch an almost painful depth of emotional feeling in the appealing pathos of Synnove's Song by Kjerulf.

One might analyse the entire program thus and find something enlightening and inspiring in almost everything she sang. It will suffice to mention, in closing, her remarkable interpretation of the great aria from Charpentier's "Louise," "Depuis Le Jour."

We have heard a number of singers interpret this aria in Montreal—more than one of them enjoying international reputation. But I can recall none

—who enabled her audience to realize so completely the ecstasy that is thrilling the very soul of Louise when she sings this aria in the opera as Miss Case did last night.

It was not only a triumph of vocal achievement—supreme art concealing any suggestion of effort or strain after effect; it was a revelation of an ecstatic soul through the medium of song.

Other singers have given us a greater outpouring of tone. Miss Case's voice is not a big one, nor does it run to volume. But in rare beauty of tone-coloring, in direct emotional appeal, and in loveliness of texture, it is a voice none who have heard it will care lightly to forget.

S. MORGAN-POWELL

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Dangerous Duties Fulfilled by Bandsmen at the Front

The bandsman at the front is not a mere musician, says an Associated Press despatch from Paris. After inspiring the troops with martial strains and when the shot and shell have done their work, he drops his instrument and, with the Red Cross on his sleeve, goes out over the field to pick up the wounded. Sometimes he helps to bury the dead, and in some emergencies he brings up supplies and ammunition.

At the assault of Vauquois in February, 1915, the band of a regiment was ordered to execute the "Marseillaise" from shelter, but at a moment of the charge the colonel assigned an uncovered spot to the band, which became a standing target for the enemy, only 300 yards away. But the band continued none the less ardently its mission; it played the "Marseillaise" eight times during the engagement; not a man was killed.

A few days later the musicians of a regiment acting as stretcher bearers were ordered to sound the charge for a battalion that was about to go into action. The twenty-six men took their instruments and went to the place where

the attack was to be made. The enemy's artillery just then began to enfilade the cross road where they were sheltered while waiting for the order. The ground was ploughed by shells and covered with wounded in a few minutes.

The musicians became again at once stretcher bearers and when the order finally came to sound the charge, most of the twenty-six instruments had been dented, crushed or torn to bits by the shelling. Two or three trumpets were still intact, and with three or four musicians the trumpeters sounded the charge and alternated the "Marseillaise" with it for a half hour. Other members of the band became separated and found themselves in another regiment of the brigade where there were trumpets to spare. They seized them and sounded the charge. Of the twenty-six musicians, four were killed and seven wounded. The leader was decorated with the Legion of Honor.

When the regiment is resting behind the front, the musicians are the only ones who work; they give concerts for the civilians in the towns where the regiments are quartered, while the combatants are resting.

A MEMORY OF MENDELSSOHN

English Nonagenarian Recalls Composer's Visit to Birmingham

"I have been persuaded to write a little of what I can remember of Mendelssohn," says Emma Stanley in the *Musical Herald* of London. "I am ninety years old and one of the privileged few that are left that sang in his 'Elijah' when he brought it to the Birmingham festival. Never shall I forget that happy time. We were anxiously waiting for the copies to come from the printers. Of course, they did not print them as they do now. When the copies did arrive we were afraid our fingers would go through—they were so damp—and the scent not quite like lavender.

"When Mendelssohn arrived among us, we looked, and I think one and all fell in love with him on the spot. His lovely eyes, that looked so soft and beautiful, could twinkle merrily at times. The easy grace with which he walked. His utter freedom from pride at rehearsals. There was no distinction in his manner toward the highest singer or the lowest chorister. He would say to Mme. Grisi, 'Now, Grisi,' etc. Then, when Chip, the drummer, was half-beat behind, he would say, 'Oh, Chip,' but only a look of love seemed to go with the reproach. The way he used his baton was ease and grace itself. Then, when the vast hallful of people heard his grand music, they waved their programs for him to come before them. He bowed his acknowledgments again and again, very gravely. Each time he would turn to us with a merry twinkle in his eye, as much as to say, 'What do you think of that?' When he went home I suppose his beloved sister asked him what he thought of the Birmingham people—he sat down to the piano and played his thoughts to her."

Following the success which he enjoyed in a piano recital in Wilmington, Del., on May 22, John Powell has been engaged to appear as soloist with the Philadelphia Orchestra at one of the concerts in the regular Wilmington series next November. The West will make Mr. Powell's professional acquaintance for the first time next winter. Buffalo, Cleveland, Detroit and Chicago are among the cities included in his itinerary. The New York series of recital programs on which he is now at work will be repeated in Boston and probably in Chicago also.

At a public exhibition in Washington, D. C., Mildred Rider graduated in the Fletcher piano course Mildred Corby, Marion Yancy, Louise Nevins and Virginia Thompson. The unique part of the program was the original compositions, improvisation in A (Mildred Corby), "Spring" (Marion Yancy), "Down Where the Violets Grow" (Louise Nevins) and "Harvest Song" (Virginia Thompson).

Calvin B. Cady of Columbia University, N. Y., is to hold a summer Normal, during August, in the Cornish School of Music, Languages and Dancing, Seattle, Wash.

GADSKI UPSETS THEORIES

Prima Donna Laughs at Flesh-Reducing and Voice-Preserving Theories

Mme. Johanna Gadski's specialty, according to Archie Bell of Cleveland, is upsetting theories which a trusting public has fallen into the habit of accepting at their face value. Give her a nice ripe tradition, says the Cleveland writer, and she'll lean back in her chair, laugh heartily and then prove to you that, with the rest of the world, you have been accepting a foolish statement as the truth.

Ask Mme. Gadski if Wagner ruins the voice, as popularly supposed and if the big arias are likely to make it impossible ultimately to sing pretty little songs, and she points to the fact that she sings Mozart much better to-day than she did before she became a Wagnerian soprano. Ask if she doesn't have to be particularly careful of her habits of living, eating and sleeping to retain her splendid health, robust physique and majestic form and she shakes her head with a smile. Mme. Gadski insists that she neither rolls on the floor, walks in the snow, nor swings dumbbells. When she is going to sing in the evening, she eats her heaviest meal in the middle of the day, but as soon as the performance is over she enjoys a hearty supper. Yet she knows that everyone has been taught about the evils of sleeping immediately after eating. Worse still, she dotes on candy and sweets of all kinds. And, yet, there is her superb figure to prove that at least one person in the world is not harmed by indulging her little whims.

Mme. Gadski has gone to Stamford, Conn., for the summer. She will appear in concert under Loudon Charlton's management until Christmas, and then resume her position with the Metropolitan Opera Company.

When Theodore Spiering Substituted for Max Reger

The recent passing of Max Reger recalls an incident in the activity in Berlin of Theodore Spiering. Mr. Spiering was in Berlin in the winter of 1912; had given a number of orchestral concerts and been praised by the press as a highly gifted orchestral leader. Seated in his apartment on the afternoon of Dec. 28, he received a 'phone call, asking him if he would conduct the Brahms D Minor Concerto that evening for Busoni. This was about two hours before the concert. Mr. Spiering accepted. It appears that it was a very important concert, at which Reger and Busoni were to appear together. Busoni was to play the D Minor Brahms Concerto, with Reger conducting for him, after which the two musicians were to alternate in conducting their own new orchestral works. It is not known whether Reger was indisposed or not, but the fact is that he did not conduct. Mr. Spiering had been chosen by Busoni to conduct for him and with no rehearsal and practically no time before the concert he undertook the task and came through with flying colors.

Riccardo Stracciari, the baritone, who sang at the Metropolitan under Conried's régime, has been singing at Lugo.

TOLEDO WOMAN PILOTS HIGH SCHOOL ORCHESTRA



Toledo High School Orchestra of Forty Players and, Inset, Its Conductor, Bessie Werum, a Prominent Violin Teacher

TOLEDO, OHIO, June 11.—Four years ago eleven Toledo high school students decided that they wanted a school orchestra and prevailed upon Bessie Werum, a very successful violin teacher, to act as conductor. Miss Werum undertook what seemed an almost impossible task, working with patience and tact, and interest grew rapidly. That season twenty-five enthusiastic boys gave their first concert to a large audience, which encouraged both the youthful players and

their conductor to attempt larger things. In these four years, in spite of the changing personnel of such an organization, the orchestra has been built up to forty players, and much excellent work has been done.

Their final concert for the season was given June 2 to a good audience. The program included:

"Aida" Fantaisie, Verdi; "Dream of Autumn," Joyce; Suite Italienne, Nicodé; Scarf Dance, Chaminade; "Moment Musical," Schubert; "Punchinello," Herbert, and Anthony's Victory, Gruenwald. Theodore Thal, pianist of the or-

chestra, gave a splendid performance of Liszt's Hungarian Rhapsody No. 2, and the same composer's "Liebestraum" as an encore. A sextet, including George Chapin, Carl Method, Harry Whitaker, Roy Gindy, violins; George Stahl, 'cello, and Theodore Thal, piano, gave two very pleasing numbers, "An Old Song," Nevin, and Barcarolle, composed by Miss Werum especially for them. It was an unusual concert to be given by boys from fourteen to seventeen.

Beside the two regular concerts this season, performances have been given at

the Art Museum musicales, at the Newsboys and Y. M. C. A. meetings and at the Woman's Building. Miss Werum has studied the programs of the different symphony orchestras that have played here with her boys, and the concerts have been attended in a body. A number of the graduate members of the orchestra have joined the different college organizations, and one has become a regular member of the San Diego Symphony Orchestra. Miss Werum is a pupil of Frederick Frederickson and Emil Sauret. E. E. O.

CONFLICT OF CONCERTS IN CENTRAL PARK MALL

Community Chorus May Have to Seek Other Quarters Because of Naumberg Series

Unless Elkan Naumberg, the banker, whose generosity has made possible the free orchestral concerts in Central Park, changes his mind, Harry H. Barnhart's Community Chorus will have to find another place to sing on the Sundays when the Naumberg concerts are given.

The second in the Naumberg series is scheduled to take place on the Mall next Sunday afternoon, and it is said Mr. Naumberg has expressed his displeasure at the thought of any other music but that provided by his largess being given in the same band stand the same afternoon, so when the chorus was dismissed after rehearsal last Sunday the place for holding the next meeting could not be announced.

Several thousand persons filled the benches around the Mall band stand between the hours of 2 and 4 o'clock for singing practice. Mr. Barnhart, who organized the chorus, conducted. Printed slips containing the words of many familiar songs were distributed, and after a trained choir had sung a verse to familiarize every one with the melody, the assemblage was invited to join in. The songs with which they were familiar, particularly the patriotic ones, were sung with great enthusiasm.

Arthur Farwell is president of the chorus, and after the singing both he and Mr. Barnhart made brief addresses in which they told of the democracy of art and the decay that was certain to follow in any art reserved for the wealthy, and from which the masses were excluded.

Mr. Farwell would not discuss the matter beyond saying the Park Department had not yet arranged its schedule of dates for the season.

Following the singing there was a concert by Patrick Conway's band. This concert was made possible by funds donated by an anonymous, public-spirited citizen.

The Stults Go Afishing

Monica Graham and Walter Allen Stults, soprano and basso, have just closed a long and successful concert season and will seek recreation in a two weeks' fishing trip in northern Wisconsin. During the summer they will come to New York for further study and for hearings which are being arranged for them by their manager, Mrs. Herman Lewis.

Mrs. Rose Coursen presented four advanced singing pupils in a musicale at Portland, Ore., Masonic Temple, June 5. The soloists were Jeanette Crosfield, Nina Dresser, Astrid Roal and Raymond V. McKalston. They were assisted by the Treble Clef Club, under Mrs. Reed's direction. Evelyn Ewart and Edgar E. Coursen were the accompanists.

YOUNG ARTISTS DISPLAY FINE GIFTS AT BENEFIT

Misses Wilcox, Sumner and Frederick Deserving of Larger Audience in Their New York Concert

Of exceptionally fine caliber was the concert given on June 9 in the Washington Square M. E. Church, New York, in aid of its Fresh Air Fund by Blossom Jean Wilcox, soprano; Margaret Sumner, reader, and *diseuse*, and Lillian Frederick, pianist. It is to be deplored that the audience was insignificant in size, since these young artists' gifts deserved a far greater gathering. Judging from their work on this evening, theirs is unusual natural ability, wedded to careful and intelligent training.

Miss Wilcox sang the Meyerbeer aria, "Noble Seigneurs," Debussy's "Beau Soir" and "Fantoche," Strauss's "Ständchen," Grieg's "Lauf der Welt," "An Irish Love Song," by Foote; La Forge's "How Much I Love You," d'Hardelot's "Little Boy Blue," Brewer's "The Fairy Pipers" and "An Open Secret," by Woodman. She was vehemently applauded. Especially charming was Miss Wilcox's version of the Grieg and Debussy songs. Hers is a delicate organ, capable of considerable coloratura display, yet lending itself well to the dramatic.

Miss Frederick possesses an excellent technique, coupled with true taste. She played finely Poldini's Japanese Etude, a

Romance by Frank La Forge and Liszt's Etude in D Flat. Furthermore, Miss Frederick supplied the accompaniments for her colleagues in able fashion. Miss Sumner revealed no little histrionic ability in a number of readings from Paul Lawrence, Alfred Noyes and others. Her poise is unusual and her voice carries well. This program will be repeated in the fall. B. R.

Rochester Club Wins Song Contest

ROCHESTER, N. Y., June 14.—A unique song contest was held at the Y. W. C. A. recently, at which the Opportunity Club of the Rochester branch, under H. S. Bishop's coaching, won the trophy, a silver cup, for its splendid singing of the "Star Spangled Banner." The Odonna Club, under Mr. Ward's coaching, was awarded second place, and the Balco and Kresge Clubs were tied for third. Each club was allowed one hour of practice four times, under a paid or volunteer leader. At the contest no accompaniment was allowed and the words had to be memorized. Other clubs participating were the Gamma Alpha Beta, under the direction of Mr. Barnhart, and the Iroquois, a group of Indian maidens.

Janet Lindsay, who recently returned to Albany, N. Y., from a successful concert tour, played several violin selections, June 12, at a musicale at the Sixth Reformed Church, given by the Young Men's Club. Miss Lindsay played the "Chant Nègre" and the "Liebesfreud," and vocal solos were given by Marion Rosa and E. S. Palmer.

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MUSICAL AMERICA

Published Every Saturday at 505 Fifth Ave., New York

THE MUSICAL AMERICA COMPANY

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New York, June 24, 1916

PROPAGATING MUSICAL APPRECIATION

Marcella Craft's account of the preference for music of the better order shown by a moving picture audience in a small Middle Western town through which she passed on her travels not long ago tends further to confirm the theories of persons who profess faith in the latent musical appreciation of the patrons of this form of entertainment and may serve as a further hint to those responsible for the musical portions of the popular diversion. It seems that the soprano strayed into one of these picture theaters to kill time and

noticed that the audience displayed far greater enthusiasm when the pianist played a sort of medley of Schubert songs than when the usual popular offerings were dispensed. That people in a remote community scantily favored in musical respects should exhibit greater interest in the beauties of the "Erkling," the "Ave Maria," the "Liebesbotschaft" and the "Leiermann" than in the amorphous atrocities usually reeled off at shows of this kind is encouraging almost beyond the fairest dreams of the apostles of artistic upliftment. But the phenomenon is not really localized or infrequent. It manifests itself almost whenever occasion arises. No need to travel to the Middle West to find it. Exhibitions of this kind are much more frequent than is generally recognized. It all depends on the common sense of the pianist, organist or conductor who performs the musical rites that accompany the pictures. The deplorable tendency is still to underestimate the receptivity and good taste of the populace. Coercion and educational flub-dub are not the means of instilling a love for the beautiful. It will work of its own inherent power if not made to seem forbidding by the precious sermonizing of fools. Let your moving picture musician accustom his audiences to the best in music by a copious use of it, and, without making himself odious as a self-professed "educator," he will in the process of time accomplish more of practical utility than the projector of a hundred "educational" concerts with explanatory lectures or analytical notes.

ARTIST AND CRITIC

Would that more artists held the attitude toward critics that Charlotte Lund professes in the interview published in the last issue of MUSICAL AMERICA. In all respects their cause would be advanced thereby. "Criticism," observes the eminent soprano, "is much more helpful than the deadly flattery of one's friends. If artists are really trying to achieve, trying to develop the best that is in them, they are glad to have defects pointed out, glad to be told where they may improve." Just so! But the average artist does not cultivate this element of humility, this willingness to search his own conscience or to own the imperfections that may abide there. Save in rare cases, therefore, the critic is liberally abused. If he is not charged with malice he is branded with incompetence. The old and preposterous argument is invoked about the inability of an individual to criticize what he cannot do himself, and a good deal more nonsense of this description trumped up against him. Thus there develops on one side suspicion and distrust; on the other sourness and cynicism.

Happy is that artist who, harkening to the words of a critic, endeavors to find out whether his saying is true. If he has been mistaken the truth will come to light sooner or later, for vital merit cannot be permanently concealed by the depreciation of a critic or two. Why do not artists occasionally turn the tables in such a way as to determine for themselves just to what extent the flattery of friends is trustworthy?

ANOTHER CHAMBER MUSIC ENDOWMENT

Chamber music bodies are so seldom the recipients of powerful financial support from the pocket of a wealthy individual that the endowment of such an organization may be signalized as an event. Opera companies are, as a rule, powerfully buttressed (that is, if they are to live), and the leading symphonic orchestras in this country enjoy comfortable sustenance out of the purses of benevolent plutocrats. But chamber music is not so widely appreciated among the rich that the sight of a quartet or trio amply provided for is precisely common. In Europe a century and more ago the nobility kept such organizations in their employ; but to-day the musical taste of the aristocracy is less exalted. Of course, the standard instance at present of a quartet maintained by the generosity of a Maecenas is the Flonzaleys, and the name of the late E. J. de Coppet has since his death been associated with nothing as much as this splendid group of players, whose progress he fostered and whose prosperity he made feasible.

Therefore, one learns with pleasure of the endowment of the Kortschak Quartet in Chicago by Mrs. Elizabeth Sprague Coolidge. It is a good sign. It speaks of a deepening interest in the most serious and unostentatious form of music and increases the artistic prestige of the community wherein it takes place. Few things could be more encouraging.

"Musical America" as Cornell Text for Study of Current Musical History

The Summer Session (1916) Bulletin of Cornell University announces a course in history of music and current events. After suggesting a suitable text for the study of musical history, the announcement continues to recommend "MUSICAL AMERICA as a text for the study of current musical events."

PERSONALITIES



Anna Case Popular Festival Soloist

One of the most popular personalities at the various spring festivals given throughout the United States every year is Anna Case, the Metropolitan Opera soprano, who has won a host of admirers through her numerous engagements at these affairs. The snapshot reproduced above was taken for MUSICAL AMERICA in Spartanburg, S. C., during the spring festival held in that place.

Barstow—Vera Barstow, who since her return from abroad has made her home in Cincinnati, has moved to New York and taken an apartment with her mother at 90 Morningside Drive.

Alda—W. B. Chase of the New York *Evening Sun* hears that Mme. Frances Alda of the Metropolitan Opera has made some \$75,000 this year by well-advised investments in war stocks.

Hempel—Frieda Hempel, who had made plans to spend the summer in Germany, expected to sail this week by way of Sweden. It is now announced, however, that she will remain in this country and take a house in the Adirondacks.

Slezak—Until recently the latest word from Europe reported Leo Slezak as singing in Berlin and Vienna, both in concert and in opera. News has now been received through relatives of the tenor who live in America that his brother, an officer in the Austrian army, has been reported killed in action, and that Slezak himself has gone to the front.

Spalding—"There are two classes of people whom I dissuade from entering the musical profession," says Albert Spalding, the violinist, in the New York *Times*. "those who think they could do without it and those who think all will be lost if they do not get to the top. Luck figures enormously in the making of an artist's success, and to win great fame is often only a trick of fortune. There are many fine artists who never become famous though they deserve it."

Fay—Maude Fay has evidenced the greatest interest in everything connected with the life of the United States since her return to her home country this year, but nothing has aroused her enthusiasm as have the music festivals, which are given even in the small cities on an extensive scale. She sees great hope for the future of the country through this means, particularly because of the children's choruses which are a part of many of these festivals.

Olitzka—Though forced to spend so much of her time in concert tours, Mme. Rosa Olitzka, the eminent contralto, is a genuine home-loving woman. At her home in Michigan Boulevard, Chicago, she finds real rest from her tours. She always keeps open house and is always ready to entertain her guests with ministrations of her art. Often she will sing an operatic aria, an excerpt from an oratorio, or German or French songs and then compare them with a phonographic record which she has made of the same number.

Sturkow-Ryder—While Chopin probably did not time his "Minute Waltz" to exactly sixty seconds, some auditors insist that it live up to its name. Mme. Theodora Sturkow-Ryder on her last Western tour played the "Minute Waltz" as an encore, first telling her audience what it was. Thereupon a huge man in a large riding suit took out an immense silver watch, held it open almost under her nose and gravely proceeded to time her. The pianist's fingers flew along the keys, and her anxiety was rewarded when the man closed the watch with a loud slap, and said in a booming Western voice, "She done it."

Hutcheson—One of Ernest Hutcheson's characteristics is a delight in meeting an emergency, so when a kettledrum player failed to appear at a concert in Baltimore when the Australian pianist chanced to be in the audience, he promptly took the drummer's place. After the concert Mr. Hutcheson explained that this was not his debut as an orchestra player, as in Weimar he had once taken the place of a sick glockenspiel player, under the baton of Richard Strauss. Strauss referred to the incident when he last saw Hutcheson: "When I conducted in Weimar, you came in a bar too late with your glockenspiel." "You were fortunate in having me come in at all," retorted the pianist, and the conductor laughingly agreed.

POINT and COUNTERPOINT

CAN it be that *Town Topics* descends to personalities in its jokes as well as in its social gossip? 'Twould seem so from the appended example:

Composer—"I believe that critic employed by the 'Dial' is a real musician."

Friend—"So do I. He knows every bar from the Bronx to the Battery."

Make it "from Carnegie Hall to the Metropolitan" and we might identify the critic.

You may remember Amy Lowell's futurist verses on the playing of the Flonzaey Quartet, from which this is taken:

"PALE violin music whiffs across the moon, A pale smoke of violin music blows over the moon."

Poets idealize everything, comments B. L. T. in the *Chicago Tribune*. What really whiffed across the moon was a breath of sausage, cheese, and beer, of which the violinist had partaken.

"Who composed the music for this piece?" asked the man in the aisle seat.

"I don't know that anybody did," replied his neighbor. "It sounds to me as if somebody had decomposed it."

After many efforts the aspiring singer had managed to get permission to give a trial performance at the local music-hall. The house was full, and he warbled in his sweetest tones. Suddenly a hoarse voice came from the side of the stage.

"Here, you come off!" ordered the stage manager. "Can't you see you're emptying the house?"

"Er—I don't seem to be a success, then?" said the amateur, timorously.

"Success! Huh!" snorted the manager, angrily. "At clearing them out you're the most successful guy I ever met. Now, for goodness' sake, go and sing outside and drive 'em in again!"

"Father, what is meant by the artistic temperament?"

"The artistic temperament, my boy, is a sort of a reserve alibi which usually saves the artist from prosecution on a charge of disturbing the peace."—Puck.

The regular trombone player of a Scottish orchestra was ill with a cold, and the conductor reluctantly accepted the services of a man who had played in an amateur brass band.

After the first performance the new player asked the conductor how he had done. The conductor replied that he had done fairly, but that perhaps he would do better the next night. The newcomer, eyeing him gratefully, answered:

"Man, ye see, the music is a' strange tae me the night, and I'm no'jist shair o't yet, but you wait tae the morn's night, and ye'll no hear aone of thae fiddles at a'!"—Pittsburgh *Chronicle-Telegraph*.

Professor Fugate: "What do you mean, Mr. Jones, by speaking of Dick Wagner, Ludie Beethoven, Charlie Gounod and Fred Handel?"

Jones: "Well, you told me to get familiar with the great composers."

Horn—Music

A marriage license was issued yesterday to Taylor Horn, 21, of Prestonburg, Ky., and Elva Music, 18, of East Point, Kentucky.—"The Ironton (O.) Irontonian."

Some "Lazytown Local News" by George Bingham in *Judge*:

Sidney Hocks went to the singing on Musket Ridge Saturday night but could not sing bass, as he had on his stiff-bosom shirt.

Fletcher Henstep, leader of the Excelsior Fiddling Band, and a musician of note, was heard yesterday criticising the music that is being made by the spring frogs in the Gander creek bottoms. He says a frog never was cut out for a musician.

"That young Hercules over there is a great musical composer."

"A sound mind in a sound body, eh?"—St. Louis *Star*.

Quoth the vaudeville comedian to his partner: "You think you know something about moosic because you can read Wilson's notes."

"It is a marvel to me how united England and America are," exclaimed an Englishman who was watching Chicago's parade for preparedness. "I have stood here a whole hour and every band that has passed by has played 'God Save the King.'"

Farnsworth Wright has discovered this sign in a Chicago restaurant:

Spaghetti Music Specialties To-day Ravioli Singing

A San Francisco baritone, prominent as a "booster" of popular songs in the Western city, was invited to entertain the inmates at the almshouse, and he sang "Don't Bite the Hand's That's Feeding You."

In a little Italian restaurant at San Francisco a newcomer from Verdi's land has put up a framed card with his name and address below the words:

GUITAR LESSONS.
ALSO MUSIC TAUGHT.

Two items from the *Pacific Coast Musician*:

"Mine ears are attuned to the classical muse; To such alone would I hark."
"Dear me!" said she, "I'd never refuse light music, when left in the dark."

After the Concert—"I don't know whether he was discussing Bach or Krupp; he remarked that the performance of the great can(n)on was a thing of marvelous execution."

Allen Hinckley, the basso, is proud of the fact that his first professional engagement was with a "ten-twenty-third" opera company in Philadelphia, his debut being in "Faust," sung eight times a week for the munificent stipend of thirty dollars. The second day, while standing at a newsstand and breathing deep satisfaction from a local scribe's account of his "triumph," the basso was accosted by a friend.

"Say," began the latter, "I heard you sing last night."

"Yes?" hopefully.

"Yep. Happened to pass the theater, and noting the scale of prices, decided to invest in the cheapest seat."

"And what was your verdict?" asked Hinckley.

"You owe me ten cents," said the friend.

CAROLYN CONE'S TOUR

Pianist to Appear Under Direction of Musicians' Concert Management

Carolyn Cone, the young American pianist, who has studied in this country with the late William H. Sherwood and Mme. Fanny Bloomfield Zeisler and abroad with Rudolph Ganz and Fer-



Carolyn Cone, the Successful Young American Pianist

ruccio Busoni, has just been added to the list of artists under the direction of the Musicians' Concert Management, Inc., Aeolian Hall, New York.

In Berlin Miss Cone enjoyed the distinction of being engaged to appear as soloist with the Berlin Orchesterverein at the Sing Akademie, playing with such success that she was re-engaged for the following season. After three years under the tutelage of Mr. Ganz, Miss Cone returned to America, where she made a concert tour of eighteen months. A tour of Germany, Holland and Austria lured her back to Europe in the summer of 1914, but the war intervened after only a few of the dates had been fulfilled.

Since her second return to this country Miss Cone has been heard extensively throughout the Middle West. She has appeared as soloist with the Chicago Symphony Orchestra, under the direction of Frederick Stock, and has been heard on three occasions with the Milwaukee Orchestra, under the leadership of Herman Zeitz, winning such favor that she has been announced for a fourth appearance for next season. In the East Miss Cone has played with the Philadelphia Orchestra and in New York she was one of the artists heard on a recent Rubinstein Club program. Other important organizations under the auspices of which she has appeared of late include the St. Cecilia Society of Grand Rapids, Mich.; the Amateur Musical Club, Chicago; the University of Wisconsin, Madison, Wis.; the Deutscher Club, Milwaukee; the Standard Club, Chicago; the Mendelssohn Club, Rockford, Ill., and the Milwaukee Athletic Club.

Massenet's "Eve" Well Sung in Albion, Mich.

ALBION, MICH., June 13.—"Eve," Massenet's charming "mystery," was given its first production in this city Monday evening by the Philharmonic Society, the orchestra of the Albion College Conservatory and visiting artists, under the direction of Prof. Harlan J. Cozine. The First Methodist Church was filled to the doors. Grace Brune-Marcusson, the popular artist of Chicago, sang the soprano rôle of *Eve* with clearness of tone and excellent musical judgment. Her voice has a wide range and is exceptionally pleasing. Worthie Faulkner, also of Chicago, sang the part of the *Narrator*, and made a success, despite a severe cold. Alvin Gillett of New York was well received in the baritone part of *Adam*. The ensemble work of the big chorus showed careful preparation on the part both of the singers and of Professor Cozine.

"Piano Technique in a Nutshell," by Mrs. Lena W. Chambers, of Portland, Ore., has just been published.

FUTURE OF HERTZ'S ORCHESTRA IN DOUBT

New Control Seems Certain—Word from Persinger—Friml Writes Car-Wheel Music

Bureau of Musical America, 1101 Pine Street, San Francisco, June 13, 1916.

CONSTANTLY increasing is the prospect that the local symphony concerts of next season will be given under other control than that of the Musical Association of San Francisco. The People's Philharmonic Orchestra is in the field with strong social and financial backing, its outlook steadily widening, while the older organization is waiting for subscriptions that seem unduly slow in coming in.

Cass Downing, who was to have assumed the management of the Hertz orchestra this season, has relinquished his claim upon the position for which he campaigned and has gone to New York, where he will take up music work, rather than wait here for the \$4,000-a-year job that was to have been his on Sept. 1 if the association plans proved successful.

Mr. Alfred Hertz, who conducted the concerts last season, is still in California. His backers are influential and wealthy and if they choose to put up the money that is needed for a symphony organization such as this conductor insists upon they can keep him here. Louis Persinger, Horace Britt and the other high salaried members of the San Francisco orchestra are also awaiting developments. It is possible that if Mr. Hertz withdraws from the field these musicians will be induced to join the Philharmonic.

Writing from his summer home in Yolo, Marin County, which is across the bay from San Francisco and to the northward, Mr. Persinger declares:

"We have a little house here, high up on the hill, where a fellow can sit and dream and let the wind blow through his whiskers. I had counted on having a nice, quiet, rustic summer to myself this time, but pupils have been after me so that I am compelled to devote one day a week to them and, therefore, will be in town Wednesdays. But otherwise I am looking forward to tramping about these beautiful hills a lot."

Rudolf Friml, just arrived from New York, was so impressed by the squeaky tones of the Pullman car wheels on the way that he will use them in working out a new composition. "There is music in everything," he is quoted as saying, "in the clatter of dishes and silverware in a restaurant, in the ringing up of fares on a street car and in all the everyday things of life, if we only listen for it."

Mrs. Margaret Blake Alverson, who was a leading singer in the early days of San Francisco, celebrated her eightieth birthday anniversary by singing to a large number of guests at the Hotel Gables, Oakland. Her voice is still strong and clear. Several years ago Mrs. Alverson published a book of her California reminiscences, "Sixty Years of California Song."

THOMAS NUNAN.

SHERWOOD-NEWKIRK CONCERT

Pupils Heard in Annual Recital—Many Guests Attend

A concert by the pupils of Lillian Sherwood-Newkirk was given recently at the Waldorf-Astoria, New York. Guests from all parts of the country attended. A splendid program was presented and those who appeared were Alice Sherwood-Irwin, Edna Sherwood-Yarnall and Mme. Newkirk in trios; Mary Cassidy, Ethel Becker, Mrs. W. A. Townsend, Dorothy Taylor, Freda Williams, Beulah Weil, Harry Sterling, Isabel Slauson, Louise Grumman, Felice Hull and Alice E. Smith. Mrs. Williams Sprague, Mme. Newkirk and Harry Oliver Hirt were at the piano.

A feature of the concert was the closing number, the duet from "La Gioconda," sung by Mme. Newkirk and her sister, Alice Sherwood-Irwin, who has a beautiful contralto voice. The pupils showed the results of intelligent training, and many of them sang with the abandon and skill of the mature artist.

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ERNEST R. KROEGER: NOTABLE FIGURE IN THE MUSICAL LIFE OF AMERICA

Distinguished St. Louis Musician Has Won International Recognition as a Composer, Pianist, Organist, Teacher, Conductor and Writer on Musical Subjects—Compositions in All Forms Accorded Noteworthy Rank by Critics—His Career

AMONG the names of American musical notables—men and women who have rendered notable service for the musical development of the country—that of Ernest R. Kroeger of St. Louis deserves to be ranked in the forefront.

For many years, as a composer, a teacher, an organist, a pianist and as a writer and lecturer on musical subjects, he has commanded international recognition.

Ernest Richard Kroeger was born at St. Louis, Mo., Aug. 10, 1862. His father was renowned as a translator of German philosophical works, and died when his son was but nineteen years old. Owing to the stress of circumstances, the boy was compelled to enter mercantile life before taking up his work as a musician. However, his musical ability was discovered when he was a child, and he was placed under competent instructors at that time. When he was absorbed during the day at a later period by commercial matters, he arose early and practiced hard. The evenings he also devoted to unremitting music study.

In those days it was considered essential for a young student to go to Europe in order to complete his musical education, so when Ernest entered the musical profession his having been educated in his native city was considered a serious handicap. Now he is looked upon as one of our prominent "self-made home products."

He had begun to compose at the age of ten, and he wrote incessantly during his boyhood and early manhood. Each year he gave a concert, the program of which consisted entirely of his own compositions, for several years. He had also commenced organ playing at the age of fifteen, and from that time to the present has constantly held good church organ positions. He is a founder-member of the American Guild of Organists.

His first piano recitals were given when he was sixteen, and there has not been a season since when he has not appeared frequently as a pianist. His series of "Lenten Recitals" have been given annually for twenty-two years, and in that time he has played over 700 different compositions of all schools by memory.

As a Teacher

As a teacher Mr. Kroeger has achieved a place among the first in America. He has been a director of the Kroeger School of Music since it started in 1904, which institution is now recognized as one of the foremost in the West. He has also been director of the Department of Music at the Forest Park College for Women for many years. Last summer he conducted a course on instrumental music at the University of California at Berkeley, and this year he will conduct a normal piano course at Cornell University during the summer session.

Mr. Kroeger has also been prominently before the public as a writer on musical topics, his articles in *The Etude*, *The Musician*, *The New Music Review*, etc., having been commented upon most favorably. In an administrative capacity he has been president of the Music Teachers' National Association and also the Missouri Music Teachers' Association. He was master of programs on the Bureau of Music during the St. Louis World's Fair, and considerable of the success of the musical part of that extraordinary exposition was due to him. For his work in this respect he was elected an officer of the French Academy. He has also taken a prominent part on the executive committee of the St. Louis Symphony Society and did much toward shaping its policy when it was in its early stages.

As a conductor Mr. Kroeger led the Morning Choral (Woman's) Club for ten years, and upon his retirement was presented with a silver loving cup in token of his services. He also conducted the Amphion (Male) Club for several years.

In an editorial capacity he has done considerable work for some of the lead-

ing music publishing houses of the country and is at present a member of the board of examiners of the Art Publication Society, whose "Progressive Series"—a wonderful educational work—is making such remarkable headway. He has often acted as adjudicator in large contests. For four consecutive years he was instrumental judge at the famous "Jubilees" held at Hutchinson, Kan. He also acted as "chairman of the board of adjudicators" at the great Welsh Eisteddfod held at Canton, Ohio, in 1906 and at San Francisco in 1915. He will act in a similar capacity at the Eisteddfod to be held at Albia, Iowa, next November.

As a Composer

However, it is as a composer Mr. Kroeger is most widely known. Most of the prominent musical publishing houses in the United States have his name in their catalogs, and Breitkopf & Haertel of Leipzig, Germany, have issued eleven opus numbers, some of which have been used in the leading conservatories and by the principal teachers of Europe. Among his piano compositions that have won highly favorable critical comment both here and in Europe are Op. 33, F Minor Suite for Pianoforte; Op. 40, Sonata in D Flat; Op. 41, a full-volume prelude, an extremely interesting Fugue; Op. 45, three Mythological Scenes, ("Arion," "By the Waters of Lethe," "Ixion"); Op. 54, sixteen variations on an Elegiac Theme; Op. 60, "Stimmung" ("Moods"). Of his piano pieces published in this country, probably the most widely played are "Egeria" (Kunkel Brothers), "Elfenreigen" (Kunkel Brothers), "Mercury" (Oliver Ditson Co.), "March of the Indian Phantoms" (T. Presser Co.), "Memento Capriccioso" (Hinds, Hayden & Eldredge), "Oriental Sketches" (Willis Music Co.).

Nearly a Hundred Songs

As to his songs, there are nearly a hundred. They cover a great variety of subjects and in point of inspiration and musical workmanship they rank high. Mr. Kroeger has such thorough mastery of the technique and resources of composition that nothing which comes from his pen is commonplace. From the published list the following are selected as being specially worthy of mention: "Moorish Serenade" (Kunkel Brothers), "The Lament" (Kunkel), an Oriental song; "My Darling" (Kunkel), a brilliant waltz song for soprano; "Life of Life" (A. P. Schmidt), from Shelley's "Prometheus Unbound"; "The Song of the Norseman" (John Church Co.), "Bend Low, O Dusky Night" (Oliver Ditson Co.), probably Mr. Kroeger's best-known song and much used by singers and students; "How Shall I Love You?" (Ditson), "The Heart's Country" and "Above the Stars" (Willis Music Co.). Breitkopf & Haertel published ten songs (Op. 65) which Mr. Kroeger considers among his very best. The titles are: "The Stars Shine in Their Radiant Glory," "She Walks in Beauty," "Spinning Song," "Persian Love Song" (No. 2), "The Flight of the Arrow," "Crossing the Bar" (Tennyson), "Annabel Lee," founded upon Poe's great poem, "My Love Is Near," "Rest"—the words by Father Ryan—and "Boat Song on Lake Como." A cycle of nine songs, "Memory," Op. 66 (poems by Elizabeth K. Reynolds of Chicago), (G. Schirmer), is full of varied moods. "Love's Power" (H. W. Gray Co.) is one of the composer's new songs. Four songs, the words of which are by William H. Gardner, one of the best-known American poets, are "Cupid and the Maiden" (T. Presser Co.), "Thou Art My Dream Come True" (Presser), "The Primrose" (Oliver Ditson Co.) and "Symbols" (Presser). A quaint song is "My Rose," a plantation song (words by Ruth McEnery Stuart, and published by the Thiebes Music Co., St. Louis), which is issued in two keys. Three duets are published by the John Church Co., "Soldier, Rest," "Night" and "Give Us Love and Give Us Peace." Also there is a duet published by the White-Smith Music Co., "Ah, Night, What Magic Spell?" Nine new songs published by Hinds, Hayden & Eldredge are winning much favor.

Mr. Kroeger's organ music is much played. The celebrated "March Pittoresque" (Schirmer), being on the programs of most of the representative organists of this country. His three "Scenes Orientales," Op. 37 (Ashmall), and his eight pieces, Op. 68 (Presser), are also much played.

Mr. Kroeger has written considerable chamber music. His quintet for piano and strings in F Minor has been heard in many cities (twice last season in Providence, R. I.). Of his F Minor String Quartet, given in St. Louis last year, the *Republic* critic (Louis Dodge) wrote in terms of the highest praise.

His Orchestral Works

Mr. Kroeger has written considerably for orchestra, but the best known work is unquestionably his Suite, "Lalla Rookh," based upon Thomas Moore's poem. It has been played by the Thomas, Damrosch, Herbert, Minneapolis, Boston Festival, Hartford, St. Louis, Russian Symphony, Kaltenborn and other orchestras. Sousa has had it arranged for his band. It was given at the American Composers' Concert at the Panama-Pacific Exposition last summer, under the direction of the composer.

Another orchestral work which has been highly praised is his Overture based upon Bryant's "Thanatopsis." His most recent noteworthy composition is a setting of Maurice Hewlett's "Masque of Dead Florentines" (Ditson) to music. It was first given before the Wednesday Club of St. Louis, and has since been given frequently elsewhere.

In recognition of his work as a composer and his standing as a musician, the National Institute of Arts and Letters recently elected Mr. Kroeger to its membership.

Mr. Kroeger is married and has four children, Louise, Richard, Eleanor and Beatrice. Mrs. Kroeger has been prominent in club and civic work, and was president of the Wednesday Club (the most important woman's club of St. Louis) for two years. The Kroeger summer home is at Harbor Beach, Mich., on Lake Huron, where Mr. Kroeger does most of his composing.

EVOLVING AN ORIGINAL STYLE

Cyril Scott Points Danger of Too Much Self-Imitation

I have already mentioned the fact that an artist imitates himself, and at moments when one would wish him to invent something new. Nevertheless, writes Cyril Scott in the *Monthly Musical Record* of London, there is a time at the beginning of a composer's career—the time when he is but learning to toddle toward a style—that a certain imitation is essential. A composer discovers a novel harmonic or melodic turn, and, to use an expressive phrase, he "runs it" for a time, employing it in everything he writes. But then there ought to come a moment when he tires of this and searches further afield for still another novelty of expression to add to the first one, until that, too, begins to pall, when a third search is made, and so on and so forth, until a complete style is evolved.

There are, however, stylists of a sort who, having made but one or two of these searches into the realms of novelty, rest content with these and imitate themselves until they have no longer a brain to imitate with. They possess, in fact, enough perspicacity not to imitate others, yet too little courage not to imitate themselves, the result being for the listener a feeling that, having heard one of their works, he has heard all—paradoxical though it may sound. Now, if one compares a very great man like Wagner with a man like Grieg, although both of these men were undoubtedly stylists, one is a style with great branches in many directions, the other is a style with no branches at all. For one sees, with Wagner, that once he started inventing he went on doing so until the decline of his faculties, whereas Grieg invented but at the beginning and merely composed afterward—in short, he imitated himself from the moment he had found himself.

This tendency, then, it may be noted, is one of the great dangers that beset

the budding stylist; and when a composer finds himself obsessed by certain of his own turns and phrases, so that he can never "think" musically without these used-up ideas immediately intruding themselves upon him and refusing to retire, then it is best for him to force himself to undertake an entirely new branch of composition to that which he has been doing before, and in this way compel himself to emerge from the groove so fatal to progress.

BOSTON'S DEBUSSYITE

A Glimpse of Copeland's Methods in Interpreting the French Master

"Could the man tell me anything of his actual way of producing his effects at the keyboard?" was one of the queries that occurred to Olin Downes in the course of an interview in Boston with George Copeland, the pianist. Mr. Downes went on to describe his impressions as follows:

"Can the oriental tell what he knows? Incidentally, it is a curious fact that Mr. Copeland's face carries with it a curious suggestion of that which is oriental, which says little or nothing or much, something of a mask. I remember a certain afternoon when this pianist, to whom it is now useless to deny an important and distinguished position among the most celebrated of his colleagues, was playing the 'Pagodes' of Debussy, and complaining because he could not get a certain short motive to sound 'sinister enough' on the piano. To him the music was mysterious and even menacing. I remember, too, that he apologized in advance for an effect which he intended to make, an effect not indicated in the score, when next he played the piece in public. The passage in question was to be played softly, but a certain inoffensive bass tone, unobtrusive as scored by the composer, had been plaguing Mr. Copeland for weeks, and he had finally decided that, right or wrong, he must strike this tone very loudly in performance. It must emerge from the harmony and reverberate like a gong, he said.

"And the effect, when he suddenly brought down a hand that can descend with the weight of a pile-driver, the effect may not have been according to Hoyle, but it was breath-taking in its suggestion and its dramatic result. It may not have been according to rule, ladies and gentlemen, but it was a mighty stimulating experience.

"How does he do it? Perhaps by dropping a handful of jewels on an end of the piano and watching them sparkle as he plays. He has been known to do that—which again shows him to be a man of initiative and imagination."

Kathryn Baird-Sullivan's Musicales Well Attended in Spokane

SPOKANE, WASH., June 9.—Kathryn Baird-Sullivan, who is establishing a musical bureau in Spokane, recently held two Friday morning musicales. At the first one she introduced Mme. Alma Simpson, soprano; Claude Madden, violinist, and Silvio Risegari, pianist. The second musicale, in cooperation with the Lorelei Club, at the Davenport Hotel, served to present Eulalia Wylie, contralto of New York, and Mrs. Herbert A. Griffiths. Edgar C. Sherwood conducted and the accompanists were Mrs. Robert A. Glen, Augusta Gentsch and Charlotte Moore. M. S.

Music on the Mayflower

While a prejudice against music in America was strong among the Puritans in New England, this prejudice did not apparently exist among the original settlers. Winslow, writing of his experiences voyaging in the Mayflower, says: "We refreshed ourselves with singing of Psalms, making joyful melody in our hearts, as well as with the voice, there being many of our congregation very expert in music, and, indeed, it was the sweetest music that mine ears ever heard."—*The Etude*.

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ABORNS CONCLUDE NOTABLE SEASON

Popularity of Grand Opera in English Established—American Artists in Favor

MILTON AND SARGENT ABORN, who have been faithful devotees of grand opera in English, have shown this year, especially in their annual spring season in Brooklyn, Baltimore, Pittsburgh and the Bronx, what the real demand is among the people for the classics of musical art when they are presented within the reach of their pocketbooks. In discussing the results of nineteen weeks of grand opera, three of which were demanded as extras, the Aborns show some interesting results.

"We opened our 'spring season' earlier than in past years," remarked Milton Aborn. "The reason for so doing was due to the number of requests we had from former patrons in many cities where we had been giving grand opera at popular prices. As Brooklyn has always been one of the most responsive to the grand-opera-in-English idea, we opened our 1916 season at the Academy on March 20 with 'Aida,' and presented two operas a week. We gave in succession 'Il Trovatore,' 'The Tales of Hoffmann,' 'Carmen,' 'Rigoletto,' 'Martha,' 'Madama Butterfly' and 'Lucia di Lammermoor.' We gave four extra performances of Humperdinck's 'Hänsel und Gretel.' In all, thirty-six performances were given to more than 72,000 people. In Baltimore and Pittsburgh we opened the opera season simultaneously on May 1. The attendance in Baltimore at thirty-two performances exceeded 40,000 persons. In Pittsburgh there were forty-one performances with an attendance of more than 81,000 people. The Bronx was a new venture to us, and

while my brother and myself looked upon it with a certain amount of doubt, we ventured and opened the season a week earlier at the Bronx Opera House with 'Madama Butterfly' on May 8 and followed with 'Martha,' 'Aida,' 'Il Trovatore,' 'Carmen,' 'The Tales of Hoffmann,' 'Lucia di Lammermoor,' 'Rigoletto,' with two extra matinées of 'Hänsel und Gretel.' We found that the Bronx people wanted more grand opera. We have been turning people away at every performance from 25, 50 and 75-cent seats, and with few exceptions the \$1 seats were well filled. Two extra weeks were added. There were fifty performances sung to more than 98,000 persons. Eleven operas were sung, and the 159 performances in the four cities drew more than 293,000 music-lovers.

"Another unusual condition existing in America to-day," resumed Milton Aborn, "is the wealth of voices in this country. We have but to turn to what the music critics have said about our productions and especially about our artists to show the richness of talent with us. We have developed within the last decade a large quota of 'home talent.' We have been presenting grand opera for a number of years, but at no time during the decade have we had so successful a season as the one just closed in New York. It is significant in view of the fact that during our direction of the Century Opera Company we found similar conditions prevailing. We are convinced that 90 per cent of the American people want and will support grand opera when it lies within their means.

"It is our intention this fall to give in the larger cities throughout the country a number of grand operas which have never been heard before along with a number of modern works from living masters. The encouragement of the spring season of 1916 and the number of communications already received by us are the incentives for our efforts to give the public the music they crave."

Application of Architectural Acoustics to Music Problems

IN Symphony Hall and the Opera House, Boston has reason for particular concern with architectural acoustics as applied to music halls, writes Benjamin Baker in the Boston *Transcript*. For the sake of historical completeness it may be set down that this new science (of architectural acoustics) appears to have been discovered about the year 1895 by Professor Sabine, acting under a search warrant duly executed with the seal of the Harvard Corporation, which directed him to make diligent search of the Fogg Lecture Room, and to remove therefrom a certain Reverberation, under whatsoever name and style pretending. It is this same Reverberation, controlled by Professor Sabine's scientific studies, which has given us two great auditoriums of satisfactory musical quality. (For fear the reader may have forgotten the definition, let it be explained that reverberation is the prolonging and re-enforcing of a sound after the source of the sound has ceased.) In theaters for the spoken drama (and in this direction also, Boston and other cities are much indebted to Professor Sabine) it has been found that effective speech from the actor on the stage demands the shortest possible reverberation that can be obtained without undue sacrifice of loudness.

With music, on the contrary, some reverberation is necessary to the best effect of musical tones, of whatever kind, and from whatever source. But different periods of reverberation are required for different purposes—that which best suits piano music in a given room may not be best suited to the singing voice, and a room that is perfect for a soprano voice may be all but utterly destructive for a basso. Still another period of reverberation has proved best for orchestral music.

Another complication is introduced with the fact that in a given room the period of reverberation, or the prolongation of the individual sounds may be much greater for notes of low pitch than for high-pitched tones. Or the reverberation may be greatest for the high-pitched tones; or, further, there may be considerable reverberation for sounds of both high and low pitch, and very little for notes near the middle of the scale. "In other words," says Professor Sabine, "it is not putting it too strongly to say that a room may have very different quality in different registers, as different

as does a musical instrument; or, if the room is to be used for speaking purposes, it may have different degrees of excellence or defect for a whisper and for the full, rounded tones of the voice, different for a woman's voice, and for a man's—facts more or less well recognized."

To illustrate the effects of reverberation of various periods on music, Professor Sabine considers the case of a double-bass and a violin sounding at about the middle register of each in a comparatively empty room with hard wall surfaces, and comparatively little in the way of furnishings. Under these conditions the amount of reverberation for the two instruments is very nearly equal. If elastic felt cushions sufficient to accommodate a normal audience for the room be brought in, the reverberation for both instruments will be greatly diminished; but that of the double-bass will now be twice that of the violin—that is, the lessening of reverberation for the two instruments is in very unequal amounts. With an audience filling the seats of the room, the reverberation will be reduced still more, and in greater disproportion, so that when the audience entirely fills the room, the reverberation for the violin will be less than one-third that for the double-bass. Inasmuch as difference of five per cent in reverberation is considered of importance in its musical effect, and it is so considered by musicians of critical taste, the necessity for avoiding such disproportions as these is evident.

Control of reverberation rests in part upon knowledge of the sound-absorbing power of all the building and furnishing materials used in the construction and equipping of a room or hall (including the audience), the absorbing power of each substance or object being expressed numerically, with a square metre of open window space as the unit of absorbing power. These numerical values—the "coefficients of absorption" of the various substances, furnish the basis for calculating not only the reverberations, or prolonging of a tone, but also its loudness. The coefficients have been determined for the whole range of the musical scale, and it is now possible to show what effect the materials of a particular room has on the tones from a piano or orchestra in different parts of the register.

In the case of the violin and the double-bass just cited, if the two instruments produced the same loudness of sound in the open air, both would be about equally reinforced in the bare room with hard

walls. Bringing cushions into the room would lessen the reinforcement of sound for both instruments; but so unequally that two violins would be required to produce the same volume of sound as one double-bass. With an audience filling the room, three violins would be required to balance one double-bass.

To produce a music hall of desirable acoustic properties, it is necessary to know not only how to produce a specified reverberation (which is a scientific problem); but also to know what reverberation is most desirable from the purely musical point of view. This is a question

HOUSTON MUSIC CLUBS HOLD ANNUAL ELECTIONS

Woman's Choral Chooses Mrs. E. W. Saunders President—Mrs. Howard to Head Girls' Club

HOUSTON, TEX., June 5.—Late in May two of our largest musical clubs held their annual elections, the Woman's Choral Club with this result: Mrs. Edna Wolford Saunders, president; Mrs. K. C. Culpepper, first vice-president; Mrs. E. L. Flowers; second vice-president, Mrs.



Mrs. George F. Howard (left), President, and Rosetta Hirsch, Vice-President of the Girls' Musical Club of Houston, Tex.

Frank M. Johnson, treasurer; Mrs. Herbert Gates, recording secretary; Mrs. Julia C. Montgomery, corresponding secretary; Mrs. H. R. Elwood, librarian; Hu T. Huffmaster, director. Of the permanent committees the chairmen are as follows: Associate membership, Mrs. E. L. Flowers; boxes, Mrs. J. W. Moxcey; arrangement, Mrs. Stuart R. Lewis. The Artists' committee includes Meses. Edna Saunders, E. B. Parker, Julia Montgomery, Hu T. Huffmaster.

For the season of 1916-17 the destinies of the Girls' Musical Club are to be guided by the following officers and committee heads: Mrs. George F. Howard, president; Rosetta Hirsch, vice-president; Ruth Burr, recording secretary; Ruth Curtin, associate secretary; Rebecca Ball, corresponding secretary; Jennie Lind Michaud, treasurer; members of executive board, Mary Fuller, Agnese Carter, Norma Autrey; artists' committee, Ima Hogg, chairman; Mrs. Herbert Roberts and Helen Saft; program committee, Mrs. T. C. White, chairman; Mrs. Huberta Read Nunn, Blanche O'Donnel, Rosetta Hirsch; chairman publicity committee, Mrs. V. P. Millis; dean, Mrs. Wille Hutcheson.

Houstonians leaving this week to participate in the work of the annual meeting of the State Music Teachers' Association to be held in San Antonio are Mrs. Robert L. Cox, chairman of the voice department, who will conduct a round table, and Mrs. C. M. Talliaferro, who will deliver a talk on "Community Music"; Mrs. Huberta Nunn and Mrs. T. N. Asbury, who are to give vocal numbers, and Louise C. Daniels, pianist.

WILLE HUTCHESON.

Effects of Music from a Physician's Viewpoint

"If a man is fond of emotions of any particular kind, normal or abnormal, he will experience in the presence of music rapid orderly liberation of what he finds joy in expressing," writes Dr. Robert T. Morris in "Microbes and Men." "If he has morbidly sensitized protoplasm, he will liberate morbid feelings under the influence of orderly vibrations of music which harmonize with his nature. If he

of cultivated musical taste. Professor Sabine presents in one of his papers a remarkable record of the judgment of a number of musical experts on the best reverberation for several music rooms of different sizes in the building of the New England Conservatory of Music. In the case of each room all of the critics agreed that a certain reverberation among several various periods tested was the best for piano music. The scientific calculation of the numerical values of the approved reverberations in the different rooms showed these values to be practically identical.

has normal protoplasm and poetic imagery, he will liberate that sort of imagery. If he is fond of intellectual exercise, intellectual tracings will assume orderly form in his mind under the influence of music. Music then simply causes vibrations which accelerate and put in order what a man ordinarily expresses more slowly and imperfectly—muscle movement, emotion, or intellectual process. Music not only causes order, but also an intensification of those processes. Music assists in forming order out of those chaotic forms of consciousness which men are desirous of putting in order, but which they cannot do with facility in the midst of the common daily or hourly interferences belonging to environment. Music not only assists, it forces. Religious order of thought is actually forced in the business man who goes to church with a mind full of affairs. The music starts him to vibrating in the line of expression of religious thought."

Dover (N. J.) Has June Music Festival

A "June Music Festival of Organ and Song" was given on Tuesday evening, June 13, under the direction of Harry J. Dickerson at the Memorial Presbyterian Church, Dover, N. J. Richard Keys Biggs, the brilliant concert organist, performed in excellent style two movements of Guilman's Third Sonata, his own arrangement of the Finale to Act II of Puccini's "Butterfly," a Scherzo by Dethier, his own "Sunset" and a Toccata by Böllmann. His playing won warm favor. Earle Tuckerman, the popular baritone, scored in the "Confutatis" from the Verdi "Requiem" and songs by Johns, Maley and Aylward, singing with much expression and understanding. Marie Stoddart, soprano, was heard in a Handel aria and a group of songs. With Mr. Tuckerman she sang a duet by Dorel. Miles Martin was the accompanist for the singers.

Come from British Camps and Hospitals to Sing Here

Having given their services in British camps and hospitals, Edna Harrison, soprano, and Katharine Hardy, contralto, have come from England to take up their residence in Brooklyn. They are pupils of Marguerite Swale of London. Miss Harrison, who was born in New York, is a grand-niece of F. B. Conway, of former dramatic distinction, and Miss Hardy is a descendant of General Wolfe. A concert given in England several months ago by these artists was disturbed by a Zeppelin raid, but notwithstanding the explosion of a shell at no great distance, the singing was continued. Miss Harrison's brother is with the British navy, while the brother of Miss Hardy is fighting at the Western front. G. C. T.

Farrar and Tellegen Visitors at Exposition in San Diego

SAN DIEGO, CAL., June 16.—Geraldine Farrar and Lou Tellegen arrived here unannounced at the Hotel del Coronado. They motored from their Hollywood home. Mr. and Mrs. Tellegen have but recently reached California from New York. After a short rest and a visit to the Exposition, they will begin a new film drama, under the direction of Jesse Lasky. W. F. R.

Evelyn Hopper, personal representative of Frances Nash, announces her permanent location in rooms 1124-25, Aeolian Hall, New York, where she will continue in the interests of Miss Nash and also arrange the pianist's joint appearances with George Hamlin.

The New Singing Society, an organization of 200 young men and women, will carry on its rehearsals during the summer at the roof garden, 209 East Forty-second Street, under the direction of L. Camilieri.

A piano recital of artistic nature was given recently by Erma G. Voiers and Sarah C. Leiderman, pupils of Amanda O'Connor, at St. Paul's Parish House, Oklahoma City.

AMERICANS IN FRENCH BENEFIT MATINÉES

Edith de Lys Sings in Performance to Aid Sailors and Their Families—Arnolde Stephenson's Good Work—"Thais" Repeated at Paris Opéra with Edvina in Title Rôle and Battistini as "Athanaël"

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, May 31, 1916.

PARIS has had at least two matinées this week that would have satisfied the most fastidious. One was a gala performance at the Comédie Française for the benefit of sailors and sailors' families. Our old friend Gabrielle Lapierre, who spent such successful seasons in America, accompanying Mme. Melba on one tour and Miss Garden on another, is at the head of the sailor movement fund. Since war broke out Mme. and M. Lapierre have been working for the wounded and now, since the Red Cross societies seem to be handling their part well, Lapierre has turned to the needs of men on the seas, of whom there are more than 100,000 mobilized, and this benefit performance was the first public thing that has been accomplished for the sailors. "Poilu" and his hardships are ever held before the eye, but we hear comparatively little of the men who are serving their country in the man-of-war and the torpedo boat.

Pierre Loti gave something of a lecture on the war-time sailor, followed by the Marine Band, which played some stirring numbers. The program was long and each artist was called before the curtain several times. Brevet and Dar-mel, in their act from "Carmen," were admirable. An interesting morsel of "La Traviata" was interpreted by Edith de Lys and Battistini, and this was the gem of the matinée. I had not heard Miss de Lys's voice before; it is full of resonance, warmth and sympathy, and her coloratura work was superb. Some say that the singer is American, some say she is Russian, and I'm inclined to believe she's from the former country, for no other reason, perhaps, than because of the beautiful timbre of her voice.

Battistini's Singing

Battistini came to Paris for the matinée, and after hearing him everyone agreed that "t'is a pity such an artist cannot remain." Paris has good male singers, yes, but almost none with such finish, art and well-evened temperament. The opera was sung in Italian, and it was such a relief to listen to words on the lips rather than in the nose and to words that could nearly be seen instead of being choked in the upper palate! Battistini is said to be more than sixty years old, yet his voice is as fresh and unworn as that of a young man, and his manner of singing and acting not only pleased but delighted. He also sang the Prologue from "Pagliacci" and also a bit from "Il Ballo in Maschera."

Maria Dolna sang the "Marseillaise" with band accompaniment and achieved the success she has been enjoying for a year in this anthem. Chenal and Dolna

change about in the national hymn, the only difference being in the range of voice, one higher than the other, for both singers give it the same fire and the same dramatic intensity.

Edvina's Success

Mme. Edvina sang *Thais* to a packed house at the Opéra Sunday. The Sunday previous the same attraction was presented, and only a fine artist would have been asked to repeat *Thais* twice in succession. But the piece lacked nothing by the repetition, for every seat was taken and the house was most enthusiastic. The cast, under Ruhlman's direction, was as follows: *Thais*, Mme. Edvina; *Crobyle*, Mme. Laute-Brun; *Myr-tale*, Mme. Durif; *Albine*, Mme. Montazel; *Athanaël*, M. Dolmas; *Nicias*, M. Sullivan; *Palemon*, M. Ernst.

In recent years this opera has been done to death, for every soprano wants to have a try at it. For years and years, after Sybil Sanderson's death (for whom, as everyone knows, Massenet composed it), the opera was pigeonholed. It had a renaissance, however, as all good things have sooner or later, and of recent years we've heard such singers as Garden, Cavallieri, Chenal and Carré in the rôle. This was Mme. Edvina's first appearance in it at the Grand, and she was exquisite from the first act to the dying scene. There was a great deal of style to her interpretation. Her voice is like velvet in *pianissimo* passages, her singing is always clear, and what pleased the audience as much as anything else is the freshness and the ease with which she sings. She was at her best in the second act in the difficult aria, which, with its intervals, is a test for any singer.

The "Athanaël"

It has been twenty years since Delmas first created the rôle of *Athanaël* with Sybil Sanderson, and while he has taken on a few pounds since those days, his voice is just as vibrant, just as full of music as ever, and his acting is as full of life. The men pensionnaires of the Grand Opéra have of recent years been far better than the women and, of them all, Delmas stands in the front row. After twenty-five years of service this means something.

M. Sullivan is a good actor; his diction is fair, but the music does not lie in his range, and that is regrettable, for with such a good cast the trio of soloists would have been memorable. The "Marseillaise" was sung at the close of the opera by Gresse, the entire chorus of the Opéra appearing on the stage. The orchestra did splendid work throughout, and the first violinist, Oberdoerfer, had to give his solo twice. Oberdoerfer is one of the leading violinists in Paris and, luckily for the music world, his age has spared him from mobilization. He has often given his services Sunday evenings at the American students' reunions.

Arnolde Stephenson, the American soprano, who is living in Paris, like every other musician, has had plans changed since the war began. Miss Stephenson had all sorts of projects for European cities, and now since one-half the map is closed against the other half, the activities of art people are very limited indeed, and ambition must give place to resignation. This singer intends going to America in the autumn, and will sing a number of pieces especially orchestrated for her, among others, "Trois Mélodies du Reve sur le Sable," by Guy Roparty, and "Le Point," Darius Milhaud. Miss Stephenson will also give with the orchestra "Juin," by Koechlin; "La Lettre" and "L'Ame Errante," by Louis Aubert. Miss Stephenson has given some splendid concerts in Belgium when conditions have permitted.

LEONORA RAINES.

FRYER AIDS BRITISH FUND

Gives Montreal Program for "Concerts at the Front"

At the recent recital of Herbert Fryer, the English pianist, at Montreal, he was assisted by Norman Notley, baritone. This concert was successful both from an artistic and a financial point of view, over \$1,000 being added to Mr. Fryer's fund for the Concerts at the Front. The house was crowded by an aristocratic audience, Lord Richard Neville coming especially all the way from Ottawa to represent the Duke of Connaught, the Lieutenant Governor.

Mr. Notley sang French, Italian and English folk-songs, including Mr. Fryer's own "I Dare Not Ask a Kiss." Mr. Fryer, playing in his accustomed splendid style, was heard in numbers by Chopin (Sonata, Op. 58), Liszt, Gluck, Henselt and several of his own compositions, which were warmly received. Mr. Fryer is to sail shortly for England to serve in the army, but he hopes to return to America at the termination of the war.

Zenatello Renews Boyhood Friendship with Teacher

An account from Hazleton, Pa., to the Philadelphia North American tells how the friendship between school-boy and teacher which started many years ago in the Tyrol in Europe was renewed when Giovanni Zenatello, operatic tenor, and his wife, Maria Gay, appeared in Hazleton in a concert in connection with their visit to the Rev. Louis Lucchi, pastor of St. Vergilius' Roman Catholic Church, who is Zenatello's instructor in Europe, who discovered Zenatello's talent and was instrumental in having him sent to a conservatory and finally bringing him out as a singer. Mr. Zenatello has never forgotten this kindness, and he and his wife gave their services free. The proceeds of the concert will be di-

vided equally between the Tyrolean church, the new Italian church and general charity.

RECITAL FOR HELEN KELLER

Charm of Christine Miller's Singing Appreciated by Deaf Woman

PITTSBURGH, PA., June 19.—That most noted of American blind and deaf women, Helen Keller, last week read Christine Miller's lips in a public song recital at Soldiers' Memorial Hall. Miss Keller placed one of her fingers over Miss Miller's mouth, by putting her arm around her neck and with the other hand on the piano was able, perfectly, to discern the rhythm of "Lead Kindly Light" and "Abide with Me," sung by Miss Miller in a most charming way. Miss Miller also sang several German songs. The entertainment was given for a fund for the benefit of soldiers blinded on the battlefields. Miss Keller was asked what she thought would be the outcome of the war and, quick as a flash, responded "Some crowned gentlemen will be out of a job," adding that "they might get a living in the American 'movies.'"

Miss Miller is leaving Pittsburgh in a few weeks to spend her summer vacation and will open her concert season in October, which, she says, is earlier than usual. E. G. S.

Pupils of Harriot Eudora Barrows Heard in Providence Recital

PROVIDENCE, R. I., June 16.—A recital by two promising pupils of Harriot Eudora Barrows attracted a large audience to the studio last Monday evening. Bertha Monast, soprano, and Blanche Farley, contralto, presented an interesting program. Another well-attended vocal recital, the last of a series, was given by the pupils of Lillian Louise Simister in the Steinert Building, Wednesday evening. A. P.

Piano pupils of Mary Haines Taylor, York, Pa., assisted by Mrs. Franklin Spahr, soprano, and Carl T. Anstine, pianist, pleased their hearers in a recent recital.



Photo by Victor Georg

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Choral Singing Well Taught in Chicago Public Schools

CHICAGO, June 15.—Chicago's public school music is taught in such a way that when 1200 children, who had not previously rehearsed together, were recently assembled for a concert, the chorus sounded as if it had undergone long training. The attack and tonal quality, the shading and expression impressed the hearers as that of a well-schooled choral society, and sounded not at all like a chorus singing together for the first time.

Mrs. Agnes C. Heath, music supervisor, declares that 100,000 school children could be gathered together on one day's notice and the huge chorus would sing in absolute unison under the conductor's baton.

The public schools of Chicago are divided into ten districts, each with an assistant school superintendent. On April 11 the tenth and eighth district children gathered, 1200 of them, in the assembly hall of the Chicago Normal College for their annual concert. Glee clubs and orchestras from different schools sang part songs and played, and the grand chorus sang, without previous rehearsal together, the songs the children had sung in their own schools. On June 1 a concert was held in Harrison Technical School of children from District 5. The first and third district children gave a joint concert on June 2 in Senn High School, and this week 1200 children of the second and fourth districts gave the last concert of the season.

"Under our system a child does not lose anything in his musical education by moving from one part of the city to another," says Mrs. Agnes C. Heath, supervisor of music. "We assign the same songs to all the schools at once for each month, and the selections are given dignity by being included in an order from the superintendent of schools. So if a child moves from the North Side to the South Side he keeps his repertoire, and finds the children in his new school practicing the same song that he was learning on the North Side. All our songs are carefully chosen for musical merit, and, so far as possible, are adapted to the different months of the year. For instance, in April comes Mother's Days, and for that month the third and fourth grades were assigned 'Mother's Eyes.' They became very fond of this song, and in the separate schools the teachers report that the children often asked to be allowed to sing it.

"We are trying as much as possible also to teach the children correct singing of our patriotic songs, and laying especial emphasis on American folk-songs. But we are also including songs of the different nationalities which make up Chicago's population. One Bohemian song, 'Where Is My Home,' is especially loved by the children. The little Bo-

hemian boys and girls tell us, 'My mother used to sing that; she is so fond of it.' 'My father says he used to hear that before he came to this country.' And they feel a pride in the fact that one of their native songs is being sung in Chicago's schools."

For assembly singing in the fifth,

"ELIJAH" IN BINGHAMTON

Oratorio Society and Orchestra Ably Assisted by Its Soloists



Louise Mertens, New York Contralto, in Binghamton, N. Y., Viewing the Poster Announcing Her "Elijah" Appearance

BINGHAMTON, N. Y., June 10.—Under the direction of Ezri Alfred Bertrand, the Binghamton Oratorio Society and Orchestra presented Mendelssohn's "Elijah" last evening in the High School Auditorium, assisted by Mildred Graham Reardon, soprano; Louise Mertens, contralto, both of New York; Dr. Edward Gillespie, tenor, and Dr. F. Ellis Bond, baritone.

Prior to the performance of the oratorio the two New York artists offered solo numbers. Mrs. Mertens sang Florence Turner Maley's "In a Garden Wild" and Kramer's "Indian Serenade" with fine expressive quality and was heartily welcomed, being obliged to sing an en-

sixth, seventh and eighth grades during the school year just being completed, the superintendent assigned the following songs selected by Mrs. Heath, one of which was learned each month: "Harvest Song," "Rising of the Lark," "Merry Life," "The Host and His Guests," "Dixie," "Psalm of Peace," "Still, Still With Thee," "Over the Summer Sea," "Old Kentucky Home," "Auld Lang Syne." The third and fourth grades were assigned "Heavenly Father," "Lightly Row," "Lullaby to an Indian Chief," "The Little Dustman," "The Owl and the Pussy Cat," "Mother's Eyes," "Maypole Dance." FARNSWORTH WRIGHT.

core, "Annie Laurie," with harp accompaniment. The Maley songs, "A Vision" and "Song of Sunshine," were admirably sung by Mrs. Reardon, who interpreted them with charm and feeling, winning much applause.

These singers were heard to great advantage in the "Elijah" music. Mrs. Reardon's "Hear Ye, Israel" was inspiring and Mrs. Mertens' delivery of "O Rest in the Lord" a deeply felt performance. The other soloists discharged their duties with credit and the chorus gave pleasure in several of the numbers.

GRADUATIONS IN WASHINGTON

College of Music and Von Unschuld School Offer Closing Programs

WASHINGTON, D. C., June 15.—The Washington College of Music closed its winter session to-day with a delightful program offered by the graduates who were as follows:

Isabel N. Gladding, Alama M. Thomas, Jocelyn M. Roberts, Fannie E. Gray, Jane Darby, Elenore DeW. Eby, Adele Robinson, Florence E. Quisenberry, Agnes S. Terrett, Cecile Carter, Augusta E. Bergmann, Rith T. Beavers, Margaretha H. Hauff, Isabel G. Shelly, Any L. Ormsby and George Nixon Thompson.

Others who participated were Mrs. J. J. Toula, Harry Waller and Judson Peele, with an orchestra under the direction of C. Christiani. S. N. Fabian, president of the college, presented the diplomas.

Another musical institute has concluded its season, the Von Unschuld University of Music. The preparatory school presented a program by the following:

Isabel London, Louise Finckel, Margaret Schwartz, Winnifred Chamberlain, Eunice Goddard, Theodore Lassagne, Margaret O'Connor, Loraine Noetzel, Jennie O'Loughlin, Adele Price, Dorothy Hosbrough, Ruth Bock, Virginia Price, Hazel Davis, Alton Hayser, Helen Pumphrey and Catherine Varela.

At the closing recital of the advanced students those who contributed to the program were:

Mary A. Ridout, Teresa Pittier, Ethel Coffin, Constance and Frances Finckel, Helen Burckart, Marie T. Menzel, Madeleine Lazard-von Unschuld, Blanche Steerman and Virginia Bird.

At both concerts the students were delightfully assisted by Mrs. Frances Foxwell-Squiers and Mrs. Margaret Manierre-Brown, pupils of Mrs. Stacey Williams.

Mildred Reardon Closes Her Season

Mildred Graham Reardon, the New York soprano, closed her concert season on June 9, singing Mendelssohn's "Elijah" at Binghamton, N. Y. Her season has consisted of nearly one hundred concert appearances, in which she has won marked favor. Mrs. Reardon leaves for the Jersey shore on June 29, where she will remain until Labor Day. There she intends to divide her time between resting and working on her repertoire for next season, paying special attention to songs by American composers.

PHILADELPHIANS AID ORCHESTRA'S FUND

Women's Committee Draws Up Plans for Raising \$500,000 Required

PHILADELPHIA, June 16.—At a meeting of the Women's Committee of the Philadelphia Orchestra, held in the Curtis Building yesterday, practical and comprehensive plans were discussed for the raising of the \$500,000 endowment fund for the orchestra, in order to meet the requirements imposed by the unnamed benefactor, who agrees to make up the orchestra's deficit for a period of five years if the aforesaid sum shall be raised for the endowment within that length of time. At yesterday's meeting four different plans for soliciting contributions were formulated—that each member of the Women's Committee be requested to secure two new guarantors; that a junior organization composed of children interested in music be formed; that the co-operation of the conservatories, music clubs and private schools be solicited, and that campaign headquarters in the different sections of the city be opened for the next two weeks. The central headquarters, it was decided, will be located at the residence of Mrs. J. Sellers Bancroft, 917 Pine Street.

It was announced that more than half of the \$100,000 needed each year for the next five years had been raised, this sum being made up entirely of contributions from the present guarantors, more than 45 per cent of these having doubled their former subscriptions. Much enthusiasm and great optimism were exhibited, there being little if any doubt that the amount required will be raised, while there is said now to be a hope that at the close of the stipulated five years a fund of \$1,000,000 will have been reached. A resolution of thanks to the unnamed donor, whose liberal offer seems sure to result in the orchestra's being placed on a permanent basis, was passed. Miss Francis A. Wister, president of the Women's Committee, presided at the meeting, which was addressed in most encouraging terms by Alexander Van Rensselaer, president of the Philadelphia Orchestra Association. A. L. T.

Betsy Lane Shepard in New York Recital

Betsy Lane Shepard, an artist-pupil of Sergei Klibansky, the New York vocal teacher, who has been heard to good advantage several times this season in recital, gave a song-recital on June 14 at the Wanamaker Auditorium, New York, and deepened the excellent impression previously made. Mrs. Shepard was ably assisted by Claire Rivers, pianist. Her program was more interesting than her previous ones, many of her offerings this time being less familiar to the average recital-goer and, therefore, more appealing. Her rendition of the "Rend'il sereno al ciglio" aria of Handel was highly praiseworthy. The balance of her program was made up of songs of Chausson, Gretchaninoff, Paladilhe, Charpentier, Haile, Brahms, Aylward, Gilmour, Purcell and Ward-Stephens.

Jersey City Prize Soloist Heard in Elks' Flag Day Exercises

Vera Fowx, who was the prize local soloist at Jersey City's music festival this spring and who is a pupil of Arthur Stahlschmidt, New York, was the soloist at the Elks' Flag Day celebration on Wednesday, June 14, when she sang several solos and responded to many encores. A. D. F.

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INDIANA'S PATRIOTISM STIRRED BY PAGEANT

Bloomington the Scene of Significant Community Masque That Relates the History of That Section in Pantomime and Song — Charles Diven Campbell the Composer and William Chauncey Langdon the Pageant Master

BLOOMINGTON, Ind., June 17.—The Modern Pageant has brought recognition to another American composer. Indiana is celebrating her centennial as a State and is affording opportunity for creative work in the many pageants that are to be presented throughout Hoosierland. William Chauncey Langdon was engaged as master for the Indiana Centennial Pageants at Corydon, Bloomington and Indianapolis, these being selected for his work by reason of their distinctive and state-wide importance. Corydon is the village in the south of the state where the Constitutional Convention of 1816 met and which was the first Capital of the State. Bloomington is the seat of Indiana University. Indianapolis is not only the Capital but the real center of the life and development of the State. Mr. Langdon is in more than hearty sympathy with MUSICAL AMERICA'S propaganda for the encouragement of American music; he regards the opportunity it offers to American composers to do creative work of the most important values of the pageant art. In Charles Diven Campbell, the head of the Department of Music at Indiana University, he found an able musician, a thorough scholar in his subject, ready for the opportunity to compose music for the pageant of Bloomington and Indiana University. The result has nobly justified the selection.

The pageant presented the educational development of Indiana as focused in the university and Bloomington and as served by this educational community. The pageant grounds were on the edge of the university campus and the scene viewed from the grandstand was not only beautiful but unique in the completeness with which it represented the forces of life and culture in the State. The Kirkwood Observatory in the foreground represented science; the library in the background literature and history; the student building, the social life; Maxwell Hall, administration and law; the architecture of these buildings constructed of the fine, cream-white oolitic stone of Indiana represented the arts; and the wild beauty of the woodland campus retained nature itself. Such was the visual inspiration that brought forth the best work of the composer and of his university orchestra as it did of the pageant-dramatist and the actors drawn from the faculty, trustees, alumni and students of the university, and from the business men, lawyers, physicians, farmers and shoemakers of Bloomington and their families. President William Lowe Bryan of Indiana University was the chairman of the Pageant Committee; Richard G. Brusch, secretary of the Bloomington Chamber of Commerce was the secretary, and Ulysses H. Smith, treasurer of the university, was chairman of the executive committee. The co-operation between town and gown was enthusiastic and complete; it was unanimous. The directing staff consisted of William Chauncey Langdon, master of the pageant; Charles Diven Campbell, composer and director of the music; Marion Langdon, designer of symbolic costumes; Elizabeth Sage, director of historic costumes, and Esther McNaull, leader of the dances.

The Pageant Idea

The fundamental idea of Mr. Langdon's pageant work is to draw out the ideal from the realistic, to make clear the vision that lies in the history and present life of the community. Accordingly, beginning and ending with the essential vision, he intersperses the realistic and the symbolic elements in the dramatic treatment of the succeeding episodes of the community drama. This will be readily recognized in the outline of the pageant.

1. Introduction: The Pioneers.
2. The Settling of Bloomington (1818).
3. The Indiana Seminary (1820).
4. The Installation of President Andrew Wylie (1829).

- II. Light and Truth.
4. The Hoosier Opposition (1850).
5. North and South (1861).
6. The New Regime (1883).
- III. The Age of Wood and Stone.
7. The City Schools.
8. The Bloomington Chamber of Commerce.
9. Serving the State.
- IV. Finale: Centennial!

The time of the last three realistic episodes was in general of the present, and aimed to present the daily interests of the community at once to the familiar recognition by realism and in the idealistic light of an increasing symbolism culminating in the glorious massed spectacle and choral and orchestral effects of the finale. The symbolic scenes, indicated by the Roman numerals, were enacted to the accompaniment of orchestral music which formed an integral part of their structure.

The introduction began with the full orchestra pronouncement of the Indiana theme, and passed immediately into graceful dance music as the Spirits of Hope and Determination poured back and forth over the pageant grounds like endless beds of irises waving in the wind. The approach of a band of pioneers interrupts this free nature dance. Indians attack the pioneers, and the Spirits first of Determination and then of Hope fly to the rescue and lead the pioneers onward into the vision of the future in which the ideal of the State of Indiana attended by the Angel of Inspiration appears to them as they march to the strains of the new State hymn, the hymn of Indiana.

The first three realistic episodes presented the first land sale and the joy of the buckskin days when the fiddler played "Ole Dan Tucker" all night for the dancing on the puncheon floors; the beginning of the university with the "lickin' and larnin'" ideals of education that prevailed at the time (the latter wonderfully portrayed by the head of the Department of Education); and the two dominating upward forces of the early days, the emotional power of the circuit rider, and the irresistible might of Presbyterian intellectualism led by President Wylie.

"Light and Truth"

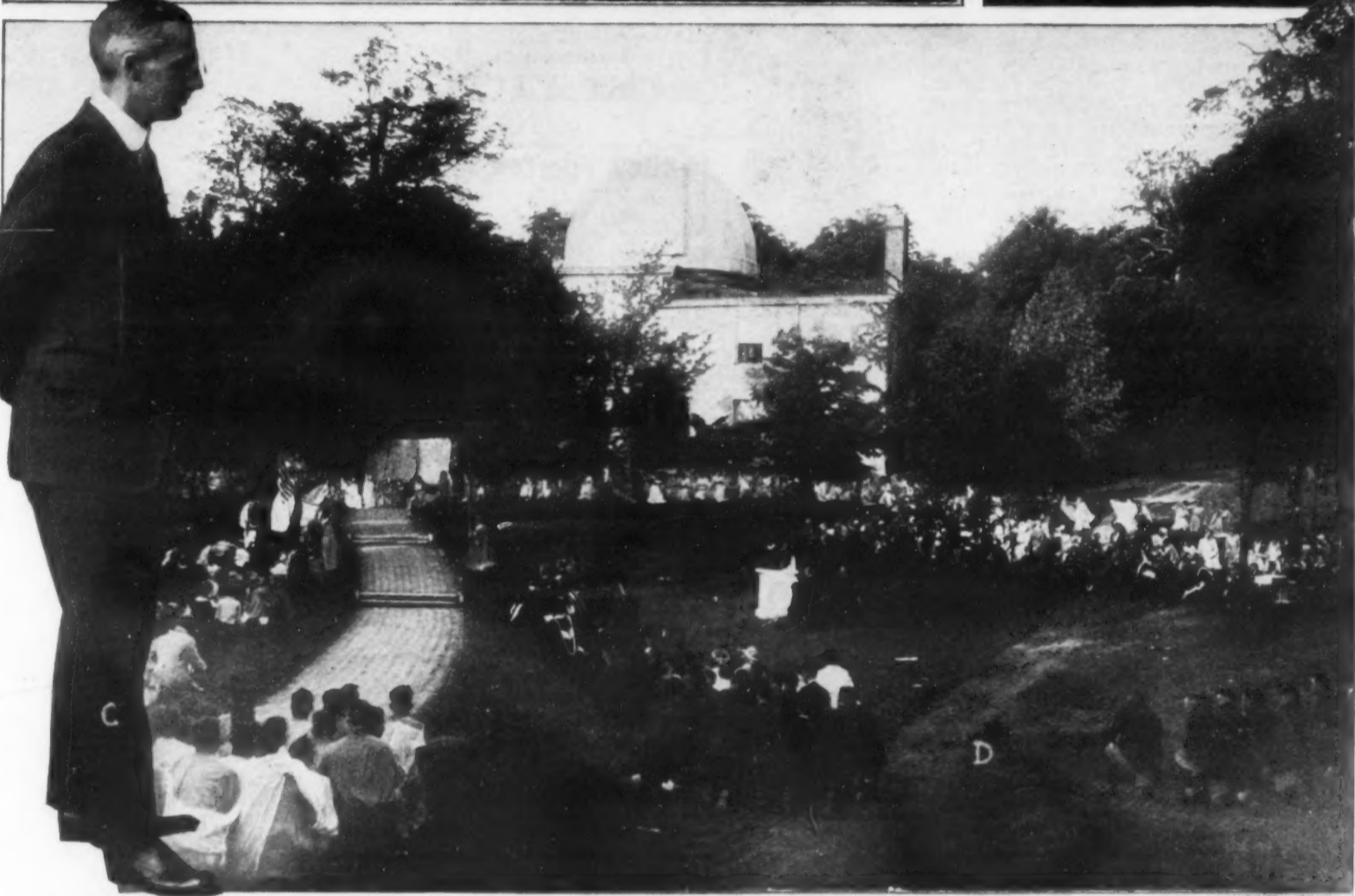
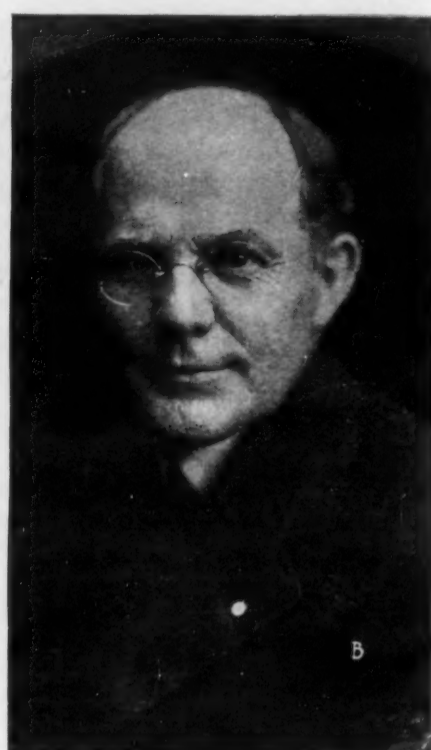
Light and Truth (the name taken from the seal of the university) presented the content of that unswerving classicism which came into dominance in Indiana with the presidency of Andrew Wylie. To brilliant music by Dr. Campbell, which was itself a concise epitome of the history of music, the figure of Light called forth the races that have contributed to the development of modern culture and lighted their torches.

Hebrews, Greeks, Romans, Arabs, Mediaeval Monks, people of the Renaissance, and scholars of the universities build up the triangular tableau of the scene. Then there come Puritans, Quakers and Virginians with six of the earlier American universities and a group of Hoosier pioneers. For these "no torch sheds light," but the State coming out from among them declares that she herself "will for them well pro-

vide," and leading up to the figure of Light a little child, she invests the first of the State universities with the robes and shield and torch and, now commissioned by the Light to "reveal the light, unveil the truth," presents her to the acclaim of the pioneers who surge forward to escort her out in recessional to her mission.

The next three episodes presented the strange situation when the county voted against public schools and yet sent one of the State's greatest educational leaders, Daniel Read, to the Constitutional Convention to champion education; the days of the underground railroad and of heroism in the Civil War; and the time when following a fire the university was saved from being removed or abolished by the berserker heroism of a local man.

The third symbolic scene celebrated the two chief local industries, the wonderful oolitic stone of Indiana and furniture and the devotion of the town to the welfare of the university as exemplified in many emergencies, by the erection of an altar and a throne for Indiana under the direction of two symbolic figures, the City and the University. This altar is to remain a permanent memorial of the pageant. The beautiful music which accompanied the declamation of the blank verse spoken by the City and the University was distinctly notable both for its own quality and for the perfect way in which it established the proper atmosphere. After this scene the three



Scenes at and Creative Spirits of the Pageant of Bloomington and Indiana University, Which Formed a Part of Indiana's Celebration of Her Centennial as a State: Pioneers Led by Spirits of "Hope" and "Determination" (A); William Chauncey Langdon, Master of Pageant (B); Dr. Charles Diven Campbell, Head of the Department of Music at Indiana University, Composer of the Pageant Music (C); All of the Pageant Participants Singing the Prayer Stanza of "America" (D)

INDIANA'S PATRIOTISM STIRRED BY PAGEANT

[Continued from page 32]

symbolic figures remained enthroned and attending the community fire during the remaining episodes of the pageant.

Of Modern-Day Significance

The last three episodes characterized the significance of the present community life in three important aspects. The first of these in pure farce, yet farce that always seemed under the idealistic light of the three symbolic figures seated above, drove home the point that "the schools are for the benefit of the children" by

presenting the conversion of a cheap politician to this doctrine by the arrival of twins in the bosom of his family. The second set forth the ideals and work of the Chamber of Commerce, its retail credit bureau, its work for the Dixie Highway and for the farmers of the county in securing a county agent. The last in ceremonial form led up to the finale and declared the state-wide service rendered by the university and its function as trustee for public benefactions of a scientific or educational character. In this episode President William Lowe Bryan and the faculty in academic

robes took part and also, on one day, the Governor of the State, His Excellency, Samuel M. Ralston. To the academic tableau of the university grouped before the community altar then pour in all the people of the pageant, singing the hymn to Indiana. "The Star Spangled Banner" presages the approach of America and her escort of the states of the old Northwest Territory on horseback. Indiana mounts her horse, takes her flag, especially designed for these pageants, and rides forth to meet the Nation. "The Hymn to America," by Brookes C. Peters, was sung in tribute

as America rides into her place at the supreme point of the picture. Then at the signal of the upraised flag all the people kneel and carry the spirit of the pageant up to the heavens, singing the prayer stanza, "Our fathers' God, to Thee, Author of Liberty!" Rising, all march in review before America, Indiana and the States, surrounded by the Spirits of Hope and of Determination, out into the distance and into the future.

The pageant of Bloomington and Indiana University was given four times, on Tuesday, Wednesday and Thursday, May 16, 17 and 18, and again on May 20.

ROCHESTER SHAKESPEARE PAGEANT IMPRESSIVE

Two Thousand Participants in the Four Performances—Scenes from Shakespearean, Elizabethan and American History Represented—Chorus of 600 Voices Bears Important Part

ROCHESTER, June 14.—The Shakespeare Tercentenary Pageant has been a decided success. It was scheduled to be given on the 7th, 8th and 9th of June, but the wet weather prevented performances on the 7th and 8th, and the threatening weather on the 9th, when the pageant was first given, prevented the audience from being very large. The performance on the following night was hampered by the fact that everyone was tired out from the preparedness parade of that morning, which called out 40,000 persons. The pageant was given for the third time on Monday night under perfect conditions, however, and was so impressive and the crowd was so great that it was decided to give an extra performance on the following night. This also took place with success before a large audience. The cast numbered nearly 2000 and every one entered into his part with good will.

The author and master of the pageant was Margaret Maclaren Eager of Boston, who was brought here by the organization that was originally responsible for starting the idea of the pageant—the Drama League, the president of the local branch of which is Dr. Mason D. Grey. Dr. Grey was made chairman of the central committee for the pageant and proved to have an unlimited capacity for hard work. The main credit for the success of the affair must without doubt be given to him. The business manager was Edgar F. Edwards and the other members of the central committee were Robert A. Bernhard, Hermann Dossenbach, Helen Gregory, Mrs. Sumner Hayward, Mrs. Edward W. Mulligan, Herman J. Norton, J. P. Robertson, Charles Mulford Robinson, Harper Sibley, Dr. John R. Slater, Nathaniel West and Adeline B. Zachert.

The music was supplied by the Park Band of about thirty-five pieces, with a chorus of about 600, composed of members of the Community Chorus, the Fes-

tival Chorus and singers from church choirs. The band accompanied all the dances and the various songs by the chorus, the choral numbers being



Dr. Mason D. Grey, General Chairman of the Shakespeare Tercentenary Committee in Rochester

"Shakespeare," a song written for the occasion by the conductor of the chorus, Heinrich Jacobsen, with words by John R. Slater; "Hark, Hark, the Lark," by Schubert; "Oh, by Rivers," Henry Bishop; "The Same Tides Flow," by N. B. Sargent; an "Ode to Shakespeare" (music from Beethoven's Ninth Symphony and words adapted for the occasion by Dr. Slater) and several patriotic songs, by the chorus and audience and conducted by Harry H. Barnhart.

The performance opened with the "Midsummer Night's Dream" Overture

and then the chorus sang the Shakespeare song by Jacobsen. The prelude of the pageant then began with the entrance of wood nymphs, water nymphs, fairies and elves, dancing about Shakespeare. The dancers in this act were all children and the scene was especially charming. Various scenes from Shakespeare's life were afterward enacted, with interludes of Elizabethan revels, classical and romantic dancing and acts of Shakespeare's plays with an Elizabethan audience. A dance of the Spirit of Tragedy was done by Helen Herendean, a professional dancer who interpreted Sibelius's "Valse Triste" with exquisite grace and skill. The wedding of John Harvard, whose son founded Harvard University, was depicted and then the scene changed to the United States and the action followed the course of the drama in this country, bringing in incidents of the Revolutionary War. The finale brought the whole cast on the green in a great procession, with the entire cast, chorus and audience singing the "Ode to Shakespeare" and ending with the "Star Spangled Banner."

The directors of the pageant were Elsa Eager, director of the dances; Theodore Dossenbach, director of the band; Heinrich Jacobsen, director of the chorus; Oscar Gareissen, director of the octets, and Harry H. Barnhart, director of the general singing of chorus, audience and cast.

Moving pictures were taken of the finale of the pageant and some of the scenes, for preservation with the city records, and they will also be shown at the local moving-picture houses. The underwriters for the pageant, it is understood, will not be called upon for help, as the expenses and receipts have come out about even.

MARY ERTZ WILL.

André de Coppet Carrying on His Father's Work

André de Coppet, son of the late E. J. de Coppet, inherits his father's love for music and will carry on to a large extent the musical activities which served to make the Flonzaley Quartet's founder so widely known. To the members of the quartet he is most devoted, and he is much in their company. He expects to continue the same ideas and ideals his father had regarding chamber music. Young Mr. de Coppet is something of an amateur musician himself, having studied both the piano and violin. He is a graduate of Princeton and is said to be the youngest member of the New York Stock Exchange. He is fond of sports and especially of motoring. When a youngster he did considerable mountain-climbing, crossing the most difficult passes in Switzerland, Northern Italy and Tyrol in company with Alfred Pochon, the Flonzaleys' second violin.

David Belasco's drama, "Sweet Kitty Bellairs," is to be made into a musical play and produced next season by Comstock & Gest in association with Arthur Hammerstein. This is the first Belasco play to be adapted for the musical comedy stage, although two of his dramas, "The Girl of the Golden West" and "Madama Butterfly," were translated into grand opera. "Sweet Kitty Bellairs" was produced thirteen years ago. In its new form it will be the first offering at the Manhattan Opera House under Morris Gest's management.

TWO COLLEGES UNITE IN PRESENTING "CREATION"

Chorus from Smith and Amherst Sings with Fine Effect—Laurels for the Soloists

NORTHAMPTON, MASS., June 17.—That two colleges should unite in the annual presentation of an oratorio is a rather unusual state of affairs and especially when that oratorio is accompanied by an orchestra largely recruited from the two colleges. A chorus composed of students of Smith and Amherst Colleges recently sang its fourth oratorio, Haydn's "Creation," before an audience drawn from the two colleges and towns in the vicinity of Northampton. The soloists were Grace Kerns, Theo Karle and Allen Hinckley. The woodwinds and brass of the orchestra were from the Boston Symphony.

The chorus was unique in some respects. The balance of parts—*mirabile dictu*—was slightly in favor of the male voices, even the tenors, that too often "submerged tenth," being at times almost too prominent.

The fugues were sung with zest, clearness and a prompt incisiveness of attack that made every measure interesting. Nor was there any lack of dynamic shading; the *pianissimi* were really *pianissimi* and the climaxes were built up with thrilling power. Such flexibility both of interpretation and voices would scarcely be possible with a body of singers who lacked the youth and enthusiasm of these collegians. To the conductor, Prof. W. P. Bigelow of Amherst College, is due the credit for the excellent training that enabled the chorus to embody his ideals in such a manner.

The soloists were not less notable than the chorus. Mr. Hinckley's name is enough to guarantee superlative excellence. On him fell the principal burden of the solo work and notably did he acquit himself. A better performance of the part, one more artistic in conception and execution, it would be difficult to imagine.

Miss Kerns's beautiful voice and winning personality captivated the audience. Mr. Karle sang delightfully.

The orchestral accompaniments were remarkable.

Caroline Hudson-Alexander has been engaged for a recital in Kansas City on Nov. 14. Among other November dates arranged for the soprano are appearances in Brockton, Indianapolis and Cleveland, while a New York recital will be given as usual in Aeolian Hall. Mr. and Mrs. Hudson-Alexander—and incidentally the new baby—will spend the summer in Lovell, Maine, where they have a cottage.

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HORATIO W. PARKER'S MUSIC FOR YALE MASQUE "CUPID AND PSYCHE"

Work in Three Acts and Eight Scenes Reveals Composer in Melodious Mood—Ovation for Composer—Book by John J. Chapman, Has Mythological Basis—Reminiscences of "Fairyland"

NEW HAVEN, CONN., June 17.—The masque "Cupid and Psyche," with book and music by John J. Chapman and Dr. Horatio W. Parker respectively, given last evening in the gallery of the Yale Art School in commemoration of the fiftieth anniversary of the founding of the school, was a notable achievement.

The work is in three acts and eight scenes, and is considered one of the most artistic and cleverly staged performances of its kind ever given in this city. While taking one into the atmosphere of the great Italian renaissance, a student of the drama is taken also into the great visionary drama of to-morrow, and in the impressionistic handling of the "old classics" sees the great extensive art revived in all its glory and presented by means of the highest mechanical achievements.

The masque is given at the Court of Lorenzo the Magnificent, for whom his Master of the Revels has devised a presentation of the story of *Cupid and Psyche*. Lorenzo, with his courtiers, has come to witness the performance. As he takes his seat the musical prelude begins and the Master of the Revels signals the noble actors, themselves courtiers, to appear. *Venus* enters, accompanied by her handmaid *Photis*, who assists her at her toilet to remove the traces of approaching age. This done, *Venus* summons her son *Cupid*, and commissions him to punish the presumption of one *Psyche*, a maid who will not wed, and of whom *Venus* is jealous lest the people worship her as a new goddess. *Cupid* departs to seek his victim. A funeral procession is seen approaching across the Ionian hills. *King Agathon* is to expose his youngest daughter *Psyche* upon the mountainside, there to await, by order of Apollo's oracle, the coming of a serpent bridegroom, as punishment for her disdain of wedlock. She ascends her tomb, where she is left by sorrowing mourners to her piteous fate. No sooner are they gone than *Cupid* flutters in, in search of her. He wakes her, and although he is invisible, she recognizes him as her long-dreamed-of love. *Cupid* summons *Ceres* and *Hymen*, and the betrothal scene is closed by a joyous dance of nymphs and satyrs. *Aeon* and *Podagra*, husbands of *Psyche's* jealous sisters, are making merry. They speak of *Psyche's* unknown husband, from whom they hope to get more money for their revels. To find him is the problem, and this is solved through the magic arts of *Panthea* the sorceress, *Psyche's* sister. She learns that *Psyche's* husband is the God of Love, who visits her unseen by mortal eyes, and the two sisters plot to end this blissful union through an evil spell. *Cupid* and *Psyche* are revealed, asleep in the palace of delight. *Cupid* departs, and *Zephyr*, *Psyche's* maid, tells her of the ill-omened coming of her sisters. They enter and cast over *Psyche* an enchantment which later causes her to look on *Cupid*, holding over him a lighted lamp. A drop of burning oil falls on *Cupid*, who, on waking, tells her that their bliss is at an end—and *Venus* triumphs in their ruined happiness. *Venus* exults in punishing her victims; *Cupid's* wings are clipped and he is caged, while *Psyche* is driven forth to wander through the world. The god *Pan* enters and beholds the weary *Psyche* struggling up a mountain path. He listens to her piteous tale and then proclaims that through her suffering *Cupid* has been freed, and all will now be well. He leads her to *Olympus*, to plead her cause before the throne of *Jupiter*. *Jupiter* and the gods are holding a high feast. *Pan* enters, leading *Psyche*, and *Cupid* is restored to her. The gods and goddesses, no longer players, descend from the stage and mingle with the guests.

Dr. Parker's music follows the text admirably, and it shows him in a most happy and pleasing mood. There are portions of his "Fairyland" conspicuously noted in the various scenes. It touches a fancy, lending now a melodramatic touch, interspersing the lyrical passages with beauty and withal, casting over the performance an atmosphere that echoes in the action itself. There are three choruses, all effectively written. The music is delightful and melodious. The harmony is distinctly compelling and at times quite dissonant. The composer

makes good use of the semi-tone in his imitation of the katydid, which is capably worked out. The love scene in Act II is intensely captivating and highly beautiful. The work is scored for strings, harpsichord, oboe and harp.

The masque was written expressly for the occasion of the founding of the School of Fine Arts. Both the author and composer received an ovation last evening. There is to be another performance of the masque on Monday evening.

Dr. Parker conducted the orchestra and chorus. ARTHUR TROOSTWYK.

Mme. Salzédo in Charge of Music at Big "Allied Bazaar"

CREDIT for the remarkable success of the musicales, which constituted one of the most notable and admired features of the Allied Bazaar at the Grand Central Palace, New York, belongs in great measure to Viola Gramm-Salzédo, wife of Carlos Salzédo, the distinguished French harpist. Mrs. Salzédo it was who organized and managed in every detail these events, to which some of the most eminent personalities of local musical circles contributed their talents. Considering the tremendous difficulties involved in such an enterprise—particularly for one not professionally engaged or previously experienced in work so elaborately exacting—her success commands all the greater respect.

Practically without assistance Mrs. Salzédo worked incessantly for several weeks for the great cause which the bazaar typified. Everything from the acquisition of artists to the performance of press duties and the personal supervision of the construction of a proper platform for the artists she bore the largest burden of the undertaking.

The concerts lasted from June 4 to June 13. Insofar as possible efforts were made to conform artistically with the nationalities represented on different days.

On Italian day there were heard Regina Vicarino, Salvatore de Stefano, Percy Grainger; English day, Maggie Teyte, Carlos Salzédo, Frank Pollock; French day, Yvette Guilbert, Povla Frisch, Georges Barrère, Antoine de Cally; Serbian day, George Copeland, Nina Varesa; Japanese day, Anna Fitzu, Señor Guitary, Mlle. di Soria—these last two in a sketch called "Clemencia"; Russian day, Frances Alda, Frank La Forge, Reinald Werrenrath, George Harris, the Russian Balalaika Orchestra and Russian Cathedral Choir; Belgian day, Albert Spalding, Madeleine d'Espinoy, Léon Rothier; Armenian day, Anna Arnaud, Michelette Burani, Arthur Gramm; New York day, Maggie Teyte, Trio de Lutèce, Lorraine Wyman, Léon Rennay.

The Russian Cathedral Choir sang on

Richard Hageman Sued by Wife

Richard Hageman, for eight years assistant conductor at the Metropolitan Opera House, has been sued by his wife, who is known on the opera stage as Rosina Van Dyck, for separation on the grounds of abandonment. Mrs. Hageman names two women in her suit, and has already brought action against one of them, who is said to be a Miss Thornton. The Hagemans were married in 1903 in Amsterdam, Holland. Mrs. Hageman says they lived happily until last year, since when her husband has failed to support her properly. She has petitioned for \$200 a month alimony.

Vivian Gosnell, the English baritone, who has just closed a successful season with an appearance in New Orleans in "The Messiah," has taken a cottage at Glen Cove, L. I., where he will remain until the opening of his engagement at Chautauqua, N. Y., Aug. 1.

YORK, NEBRASKA, HAS FESTIVAL OF MUSIC

Nine Hundred School Children, Dressed in Red, White and Blue, Sing Patriotic Airs

YORK, NEB., June 14.—Under the competent direction of Cora F. Conaway, supervisor of York public schools, a novel and interesting music festival took place at the Chautauqua Pavilion of the City Park on the evening of Memorial Day.

It was the crowning event of the many fitting celebrations of the day when, despite a threatening storm, an audience of about 3000 filled the pavilion and enjoyed an excellent program of American songs, sung by some 900 children, varying from the primary grades to the High School seniors. There was a specially erected platform on which a human flag formed of 400 children dressed in red, white and blue made a pretty spectacle. The audience joined heartily in the singing of the patriotic airs.

Through the medium of this event given by the public schools, assuming as it did a community aspect, the people were brought into closer sympathy with the work of the school room, and into understanding of the fine training that their children receive.

This festival, introduced for the first time in York by Miss Conaway, was such a decided success that the Commercial Club of York, after urgent requests, persuaded Miss Conaway to repeat the program on Flag Day. A huge platform was erected in the public square and several thousand persons from the country and surrounding towns attended.

Object to "Star Spangled Banner" in Medleys

BALTIMORE, June 12.—After hearing arguments from representatives of the Sons of the American Revolution, the Children of the American Revolution, the Daughters of the War of 1812, the Colonial Dames and the Daughters of the Revolution, the City Council Committee on Police and Jail approved the ordinance prohibiting bands and orchestras from playing "The Star-Spangled Banner" as a part of medleys.

F. C. B.

HARVEY HINDERMYER Tenor

Scores in Mendelssohn's ELIJAH

Beacon, N. Y., DAILY HERALD, May 17, 1916: "In the selection of Harvey Hindermeyer as tenor soloist, he has a voice of beauty and sympathy and fine low tones. It is robust as well. This was noted in the solo 'Then shall the righteous shine.' This was Mr. Hindermeyer's first appearance in this city, and it is to be hoped that the choral union will secure him again for some future concert. His personality is magnetic, which means so much to a singer."

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Scores in "ELIJAH" at Binghamton, N. Y.

"Mildred Graham Reardon, singing the parts of 'The Widow' and the 'Queen,' had the best opportunity to display the brilliance and range of her soprano voice in the Aria 'Hear Ye, Israel' opening the second half of the program.

"Her WONDERFUL BELL-LIKE UPPER TONES came out so impressively in this aria as to win her warm and lasting applause."

Binghamton Press, June 10th, 1916

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America Richer in Musical Talent Than Europe, Says Ludwig Becker

But Foreigners Have Different Attitude Toward Their Art, Maintains Conductor of New Tri-City Orchestra Who Once Won the Sympathy and Aid of Carmen Sylva, Late Queen of Rumania

Bureau of Musical America
Railway Exchange Building
Chicago, June 17



Ludwig Becker, Conductor of the Tri-City Symphony Orchestra of Iowa and a Musician of Noteworthy Attainments

LUDWIG BECKER, conductor of the Tri-City Symphony Orchestra of Iowa, declares that there is more musical talent in America than in Europe. Educated in Germany, his professional career as concert violinist, conductor and teacher covering both the Old World and the New, he speaks from the fullness of experience when he makes this statement.

"This country is far ahead of the Old World in the wealth of native musical talent," Becker tells me, "but on the other hand, it is not so comfortable to deal with as Europe's talent."

"I can best explain what I mean by comparing what happens in the two places when a young man takes up the study of the violin. In this country he spends three or four years on his music, and then he meets some friend of his. He asks the friend what he is doing and the friend replies: 'Oh, I am a salesman, and I make \$40 a week, or sometimes even \$60.' Then the friend asks how the violinist is getting along, and, of course, the poor fellow has to admit that he is hardly making anything. He goes home and feels discouraged, and after two or three such experiences he gives up his music and becomes a salesman. At the end of the year he finds he is not making as much as he had expected, and he goes back to his music. But it takes him another year to get back into his stride and regain his technique."

"In Germany, however, when a pupil is told by one of the standard teachers that he is going to be a successful musician the pupil has absolute faith in his art, and nothing in the world can shake that faith. It may take him three years longer to be making as much money as his fellows who have gone into business, but in the end he makes two or three times as much as his business friends."

Ludwig Becker, formerly concertmaster of the Chicago Symphony Orchestra, has added to his other successes the first symphony concert given under his direction at Davenport, Iowa. The orchestra is made up of local musicians, and is called the Tri-City Symphony Orchestra. It was brought to a high state of excellence in a short time by Becker's efforts,

and the first concert, given May 29, was so successful that a fund is already assured for twenty-four concerts next season and the establishment of the organization as a permanent symphony orchestra.

Mr. Becker was born in Gronberg, Germany, near Frankfurt. He was proclaimed a *Wunderkind*, for his musical talent showed itself very early. He played before Carmen Sylva, Queen of Rumania, when he was ten years old, and she helped him to obtain a free scholarship in Dr. Hoch's conservatory in Frankfurt. He studied there for several years under Hugo Heermann and appeared several times as soloist with the symphony orchestra in Frankfurt. He traveled extensively, and played under the leadership of Kogel, Richard Strauss, Brahms, Weingartner, Felix Mottl and others. He was appointed concertmaster of the orchestra at Kroll's Garden in Berlin, and when Theodore Spiering left the Theodore Thomas orchestra, Thomas invited Becker to Chicago to join the organization. He was appointed second concertmaster, and appeared annually with the orchestra as soloist. When Leopold Kramer left the orchestra Becker was appointed first concertmaster. He played in the orchestra eight years under Theodore Thomas and six years under Frederick Stock. He is now head of the violin department in the Columbia School of Music in Chicago.

FARNSWORTH WRIGHT.

BLAIR ACADEMY MUSIC

Commencement Marked by Features of Pronounced Interest

BLAIRSTOWN, N. J., June 7.—The Blair Academy commencement was marked by musical features of great interest. The following musicians took part: Ruth E. Oswald, soprano of Baltimore; Fannie Heinline, mandolin and banjo virtuoso of New York; Grace A. Reynolds, Blair Academy organist, and Blanche E. Wagner, head of the department of music of Blair Academy.

At the baccalaureate service on Sunday Miss Oswald sang, "Hear, Ye Israel," by Mendelssohn, and "O, Divine Redeemer," by Gounod, accompanied by Miss Reynolds. The boys' choir, under the direction of Miss Wagner, sang Watson's "Praise the Lord, O My Soul." This noble melody was ably sung.

At the declamation contest on Monday

evening and the Glee and Mandolin Concert on Tuesday evening. Miss Oswald and Miss Heinline delighted large audiences. Miss Oswald, accompanied by Miss Wagner at the piano, sang Bachellet's "Chère Nuit," Ronald's "Cycle of Life" and Charpentier's "Depuis le jour" from "Louise." Miss Heinline, accompanied by Miss Reynolds at the organ, played Bartlett's "A Dream," Arnold-Brown's "The Chimes," Sextet from "Lucia," arranged by Locaben, and "Love's Old Sweet Song," arranged by Abt. With Miss Wagner at the piano, Miss Heinline played on the banjo Torjussen's "The Rising Sun," Schubert's Serenade, Archer's "Alice, Where Art Thou?" Rossini's finale from "William Tell" and Haydn's "Gypsy Rondo."

The department of music has given three recitals during the year. Great enthusiasm is shown along this line, and the outlook for next year is highly promising.

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KATHERINE HEYMAN RECITAL

American Pianist Plays in Aid of Red Cross Work

A recital by Katherine Ruth Heyman, an American pianist, was given on June 10 at the Essex Falls (N. J.) Country Club for the benefit of the Red Cross work in Serbia. Miss Heyman recently made her American debut at the San Francisco Exposition, after living abroad for the past ten years and playing with the Royal Philharmonic Society of London, the Berlin Philharmonic, the Sheffield Symphony and other organizations. On this occasion she appeared to splendid advantage in a program that included works of Chopin, Bach, Daquin, Arensky, Scriabine, Grovlez, Debussy, Wagner and Liszt. Miss Heyman is well-equipped technically and plays with individual style and excellent taste.

She was recently congratulated by Wolf-Ferrari, the Italian composer, for her splendid performance of the Chopin Sonata. Miss Heyman will appear in New York in November, after which she will make a second tour of the West.

Newark Festival to Consist of Three Concerts Next Year

NEWARK, N. J., June 16.—The latest report of the Music Festival Association states that the festival next year will be limited to three concerts, instead of the six given this year. No novelties will be featured, but only distinguished soloists, chorus and orchestra. It has been the custom for the festivals to present a local soloist each year. Last year May Korb, soprano, was chosen, and this year, Arthur Klein, pianist. A violinist will probably be selected next year.

P. G.

Engagements for Russian Symphony Orchestra

Engagements booked by the management of John W. Frothingham, Inc., Aeolian Hall, New York, for the Russian Symphony Orchestra within the last three days include a series of three concerts under the direction of Herbert Edmund Hutchinson in Warren, Alliance and New Philadelphia, Ohio, on March 5, 6 and 7 next. Another Ohio date to be filled at about the same time will be for a matinee and evening concert for the Dayton Orchestral Association, Dayton, Ohio, of which A. F. Thiele is managing

director. The University of Illinois in Urbana will be visited in November, following a tour which will extend as far south as Norfolk, Va., where the orchestra has been engaged by the Norfolk Music Club. After the Urbana date Conductor Altschuler and his men will be heard in Chicago, and in several Michigan cities in addition to Detroit, and the return trip to New York will be made via Canada, concerts being given in London, Toronto, Hamilton, Ottawa, Montreal and Quebec.

Officers of New Concert Management

Announcement of the incorporation of the firm of Winton & Livingston, concert managers, was made in last week's issue of MUSICAL AMERICA. The correct list of officers is as follows: Victor C. Winton, president; Blanche Freedman, vice-president; John H. Livingston, Jr., secretary and treasurer.

Frances Brockel, soprano, was heard in a recital at the residence of Mrs. Louis Richter, 92 Columbia Heights, Brooklyn, on July 15. She was assisted by Frederick A. Grant, tenor, and, as accompanist, by Lulu Mueller.

"A great artist who will hereafter be a welcome visitor."—Dallas Morning News.

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NEW BOOKS ABOUT MUSIC

EXTRAORDINARILY rich in rare musical information is Arnold Dolmetsch's massive volume, "The Interpretation of the Music of the XVIIth and XVIIIth Centuries," which forms one of a series of handbooks for musicians edited by Ernest Newman.† The book obviously required an enormous amount of research. As Mr. Dolmetsch notes, "Before we can play properly a piece of old music we must find out: Firstly, the tempo, which frequently is not indicated in any way; secondly, the real rhythm, which very often differs in practice from the written text; thirdly, the ornaments and graces necessary for the adornment of the music, and fourthly, how to fill up the figured bases in accompaniments."

These several problems Mr. Dolmetsch proceeds to consider in turn. He advises earnestly that "the student should first try to prepare his mind by thoroughly understanding what the old masters felt about their own music, what impressions they wished to convey, and, generally, what was the spirit of their art, for on these points the ideas of modern musicians are by no means clear." Those quotations (from old books) gathered together in the first chapter prove, as Mr. Dolmetsch remarks, that it is erroneous to entertain the idea that expression is a modern thing, and that old music requires simply mechanical precision. The author adjures his reader to clear his mind "of prejudice and preconceived ideas" and to "put aside intolerant modernity."

Chapter 2 is given over to tempo. Herein the older tempi are considered, and a conscientious endeavor is made, by analysis and comparison of contemporary statement, to arrive at a true evaluation of the time-signatures of the period. In Section 2 of this chapter the tempo of dance movements is discussed. Mr. Dolmetsch states that he has "no precise indications of tempo, only relative values and descriptions." He recommends a conscientious study of the old dancing steps. After which comes a very thorough scrutiny of a large number of dances of the time.

"Conventional Alterations of Rhythm" is Chapter 3's caption. At the very outset the author quotes Couperin: "We write differently from what we play." There are many musical illustrations in this chapter, along with directions for their proper interpretation. However, this chapter, by no means insignificant or unimportant in itself, pales before the brilliancy and scope of its follower, which deals with "Ornamentation." Mr. Dolmetsch allots to this subject no less than 235 pages! Futile to remark, it is absolutely exhaustive. This chapter is divided into fourteen sections, as follows: "The Appoggiatura," "The Shake or Trill," "The Tremolo, Close Shake," "Mordent, Beat, Open Shake, Sweetening," "The Turn, Single Relish," "The Slide, Elevation, Double Backfall, Whole-fall, Slur, Bearing," "The Springer, Accent, Acute, Sigh," "The 'Anschlag' or 'Doppelschlag,'" "The Arpeggio, Battery, Broken Chord," "Expressive Rests," "Tempo Rubato," "Acciaccatura, Pincé Étouffé Zusammenschlag, Tatto," "Compound Ornaments," "Divisions." Many illustrations aid the student.

Chapter 5 is devoted to a consideration of that famous old convention, "Figured Basses." Exceedingly sane is Mr. Dolmetsch's treatment. Chapter 6 is important; it takes up the question of "Position and Fingering." By means of deftly chosen quotations and musical examples the author covers this ground in comprehensive fashion. The final chapter, "The Musical Instruments of the Period," is the most eloquent and entertaining. Also, it is packed with really invaluable information about the virginals, the clavichord, the organ, the lute, the viola, the viola d'amore, the violins, the wood-wind, the brass and combinations of instruments. This chapter alone makes the book indispensable to those interested in music of past centuries.

Simultaneously with the publication of this volume is issued an appendix consisting of twenty-two illustrative pieces. In the introductory notes Mr. Dolmetsch picks out certain troublesome portions of these pieces—which are by Gibbons, Couperin, Bach and others—aiding the student in his search for satisfactory and

proper solutions of these sections. This appendix should be investigated by those desirous of exercising knowledge gained from a painstaking perusal of Mr. Dolmetsch's main text.

B. R.

ONE of Brahms's staunchest friends and warmest admirers, Frau von Herzogenberg, once said to him: "Why, when you can give us pure gold do you so often give us brass?" In this she differed radically with the generality of Brahms's biographers and supporters whose unqualified veneration for every bar he ever wrote constitutes one of the strangest phenomena of musical appreciation. The worshippers of Bach, of Mozart, of Beethoven, Weber, Schubert, Schumann, Chopin, Liszt, Wagner, Grieg, Mendelssohn, Tchaikowsky, Dvorak candidly acknowledge the lapses of which these choice spirits could on occasion be guilty. Not so the champion of Brahms. To the Brahmsite in spirit all of Brahms is glorified—even the worst twaddle he ever committed. This idiotic adulation fills the pages of even the best Brahms biographies. Probably no other composer was ever so ill served by his admirers.

Listening to the superb symphonies in D major and F, to much of the chamber music and many of the songs and piano pieces, one agrees with Frau von Herzogenberg's reference to the unalloyed gold of his genius. But hearing such things as the first movement of his first symphony, the last movement of the fourth and scores of other matters one endorses in the very fullness of sympathy the late John Runciman's estimate of Brahms as "stodgy German philosophy, all dried up for lack of rain."

The latest word on Brahms* proceeds from England, whence not so long ago came an elaborate biographical and critical treatise by Fuller Maitland, full of erudition and indiscriminate praise. E. Markham Lee did this one. Mr. Lee is the author of several smaller volumes and has also perpetrated a certain amount of music, said to be unimpeachably respectable and very correctly written. If his Brahms book is neither as long, as elaborate, as erudite or as graciously phrased as Mr. Maitland's, it yields nothing to it in immaculate enthusiasm. It begins by calling Brahms "in some ways the greatest" of all German master musicians. Such a postulate quickly prepares one for the worst. And one has ample need to be so fortified. The climax of absurdity comes when Mr. Lee informs us that "there was little that was reactionary in the work of Brahms," that "both Berlioz and Liszt were reactionaries of high degree; and, above all, that Schubert, Weber, Wagner, and Tchaikowsky cannot quite satisfy us because the first lacked counterpoint and architecture, the second does not enthrall save on the stage, Wagner wrote no sonatas, symphonies or chamber music and Tchaikowsky fails to "satisfy the intellect." "The really great," exclaims Mr. Lee, "your Bach, your Mozart, your Beethoven, your Brahms can satisfy on every point that matters."

So it appears, then, that Schubert, Weber, Wagner and Tchaikowsky cannot be included among the "really great!" Wagner, for example, to have been "really great," should have written sonatas and

*"BRAHMS: THE MAN AND HIS MUSIC." By E. Markham Lee. Cloth, 185 pp. Published by Charles Scribner's Sons, New York; Sampson, Low, Marston & Co., London, 1915.

chamber music! That such critical piffle should be possible in this year of grace, 1916!

To those who know Brahms this book will tell nothing new or illuminating. Those who do not should beware of it because of its exaggerations and want of balance and judiciousness. Mediocre productions of this sort do the cause they support far more harm than good. And "Brahms; the Man and His Music" is in all respects mediocre.

H. F. P.

WICHITA HEARS LOCAL WORKS

City's Own Composers Featured in Program of Merit

WICHITA, KAN., June 3.—One of the most interesting music events of the season was the program of works by local composers, given at the High School Auditorium on May 31. Mrs. Jetta Campbell Stanley sang with fine effect a group of songs by Mrs. Ray Campbell. Lucius Ades was heard in a group of his wife's song compositions, and "The Wayfarer," by Laura Dye Carpenter, was given by John Campbell. Charles Davis Carter was represented by several choruses.

Dr. H. D. Morton of Denver, Col., has arrived to become a member of the faculty of the Wichita College of Music, where he will teach piano and theory.

The Wellington (Kan.) Journal has found its music column so successful that it is to be made a permanent feature of the paper. It is conducted by Katherine Elliott, and contains general musical advice, accounts of current events and a question department.

Spring Recital of Pupils of Mrs. Fenner Hill

Mrs. Jessie Fenner Hill gave a delightful program of songs by her Jersey City pupils at her home in Communipaw Avenue, Jersey City, Saturday night. Those to have part included also several former pupils of Mrs. Hill at her New York studio.

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†"THE INTERPRETATION OF THE MUSIC OF THE XVIIth AND XVIIIth CENTURIES." By Arnold Dolmetsch. Pp. 493; bound in cloth. Appendix, pp. 49; bound in paper. London: Novello & Co., Ltd. New York: The H. W. Gray Co., Sole Agents for U. S. A.

UNITES MINNEAPOLIS MUSICAL INTERESTS

Civic Music League Made Permanent and Given Comprehensive Scope

MINNEAPOLIS, June 13.—The Civic Music League of Minneapolis, whose temporary organization was effected in February, has become a permanent organization. A dinner at the West Hotel last night marked the end of the preliminary work and the following officers were elected: President, William MacPhail; vice-president, Hamlin Hunt; second vice-president, W. L. Harris; treasurer, Belle Beazelle. The following, elected members of the executive board, will appoint the secretary: James Lang, Caryl B. Storrs, Victor Nilsson, Stanley R. Avery, Mrs. Weed Munro, Joseph Frank, Edwina Wainman, Thaddeus P. Giddings, James A. Bliss.

The object of the organization is to unite all of the city's musical interests for assistance in the development of Minneapolis as a music center. The representative names above mentioned and a comprehensive classification of membership indicate the proposed breadth of the organization's scope: "Active membership is divided into three forms as follows: (a) Individual members, including teachers, players, students and music-lovers, who pay annual dues of \$1; (b) organization membership, including all musical organizations or companies dealing in musical merchandise or instruments, which pay annual dues of \$5; (c) sustaining membership, including music patrons and societies wishing to support the organization by paying annual dues of not less than \$10."

It is the intention of the Civic Music League to sponsor spring music festivals and to bring prominent musical organizations to Minneapolis. F. L. C. B.

MONTCLAIR AS MUSICAL TOWN

A Question as to the Genuineness of Its Artistic Appreciation

MONTCLAIR, N. J., June 14.—There seems to be a feeling of righteous indignation among certain real music-lovers here regarding the cancellation of the Percy Grainger recital, which was to have been given in the Montclair Theater last night, under the auspices of the Montclair Conservatory of Music. After extensive advertising by means of posters, newspaper notices, etc., up to the last minute, when it was found that less than 100 tickets had been sold, it was decided to cancel the engagement.

The attitude of the limited number of real music-lovers and admirers of the Australian genius is not one of censure toward either Manager Wellenbrink of the theater or toward the Conservatory, but rather it is directed toward the large class of people in this town whose love for music is superficial; who swarm to the free concerts, but will not pay for

concerts of real worth; who like to be seen at social functions given for charity and where their names appear as patrons and patronesses, but refuse to patronize a recital of high merit for the sake of art alone. And yet this town enjoys the soubriquet of "Musical Montclair!"

W. F. U.

CLAUDE WARFORD'S SUMMER

Tenor Conducting a Special Course in New York



Claude Warford, New York Tenor and Vocal Instructor

Prior to his vacation, which begins Aug. 15, Claude Warford, the vocal instructor, is featuring a special summer course at his studio in the Metropolitan Opera House building. Although most of Mr. Warford's training was received abroad, no New York teacher is a stronger advocate of American music and American teaching than he. During the season several public recitals were given by his students in the Wanamaker Auditorium and Chickering Hall.

In addition to his teaching, Mr. Warford has also found time to compose some charming songs, of which "The Voice" and "Waiting" (Japanese Sword Song) have proved especially popular. The most recent composition from Mr. Warford's pen is a "Dream-Song," which is dedicated to Florence Otis, the young soprano who has jumped into popular favor the last two seasons.

Charles Cooper to Give Summer Concerts in Woodstock

The American pianist, Charles Cooper, is to spend the summer at Waverick, near Woodstock, N. Y., where the author, Hervey White, who is a member of the Woodstock summer colony, has arranged with him to give a series of twelve concerts, at which eminent singers and instrumentalists will appear. Mr. Cooper, who studied in Europe with Harold Bauer and for several years before the war broke out was closely identified with musical life in Paris, gave recitals with success in New York and Boston last season. He will take part as pianist in the Woodstock concerts this summer, and, in addition, he is to conduct a class for pianoforte pupils which opened June 15 and will continue until Sept. 15.

Paul Althouse, tenor of the Metropolitan Opera House, and Zabetta Brenska are to give a joint recital in October in Dayton, Ohio, in connection with other engagements in that city.



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STRONG PROGRAM FOR MINNESOTA TEACHERS

Annual Convention to Be Held in Owatonna—Recital by Florence Macbeth a Feature

ST. PAUL, June 13.—The annual convention of the Minnesota Music Teachers' Association will be held in Owatonna during the last week of the month. The full program for the three days' session, beginning June 27, has been announced. It embodies the usual voice, piano, organ, violin and public school music, round table discussions, with musical programs demonstrating the value of the theories thus exploited.

Additional interest lies in the announcement of a song recital by Florence Macbeth, appropriately acclaimed the "Minnesota Nightingale," from the fact of the singer's birth, early life and training in Minnesota. Her appearance at this time demonstrates again the policy of the association to develop and exploit the State's talent in art. Another prominent feature will be the lecture on "The Community Value of Musical Art," by the United States government expert, E. B. Gordon of Winfield, Kan.

Choral music will be demonstrated in the appearance of the Westminster

Church Choir of Minneapolis, numbering twenty or more, with solo quartet consisting of Clara Williams, soprano; Alma Johnson Porteous, alto; Walter Mallory, tenor; Harry Phillips, bass. They will sing portions of Bach's St. Matthew Passion Music.

The convention program has been arranged by Ednah F. Hall, Minneapolis, chairman; Nellie Hope, St. Paul; R. Buchanan Motor, Duluth; Hattie Fuller, Albert Lea. The officers of the association are Harry Phillips, Minneapolis, president; Mrs. L. A. Bortel, Howard Lake, vice-president; Emily Grace Kay, St. Paul, second vice-president; J. Austin Williams, Minneapolis, secretary-treasurer; Jean H. Vandergrift, Albert Lea, auditor. F. L. C. B.

Spalding to Be First Soloist With New Civic Orchestra

An unusual compliment was paid Albert Spalding, the violinist, when he was chosen by the directors from the hundreds of artists now available for the position, to be the soloist at the first concert to be given by the newly formed Civic Orchestra of New York at Madison Square Garden on Tuesday evening, July 11, with Walter Henry Rothwell as the conductor. Mr. Spalding will play the Mendelssohn Concerto in E Minor.

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TACOMA CHORUS IN SEASON-END CONCERT

Orpheus Club Gives Brilliant Program—Music Schools Close Their Terms

TACOMA, WASH., June 11.—An evening of music, given by the Tacoma Orpheus Club was enjoyed by a brilliant audience of associate members and guests Wednesday evening at the First Christian Church. The concert closed the thirteenth season of the club, which has so thoroughly established itself as one of the leading musical organizations of the coast.

Wednesday evening's concert presented as soloists Mrs. Huntley Green, of Victoria, B. C., a brilliant pianist, and Frank Armstrong, violinist, who appeared with the club several years ago. Mrs. Green played a Chopin group, closing with the A flat Polonaise, and in her second group she was especially pleasing, her fine tone, clean technique and finished artistry making the numbers stand out in beauty and brilliancy. She responded to several encores.

Mr. Armstrong gave a movement from the Godard Concerto Romantique with splendid breadth of style, and in his second number he played with delicate interpretation several of Kreisler's compositions.

The club sang with the usual spirit and careful attention to detail which have made it famous all over the Northwest. The opening number, "Wandering, Wandering," was directed by Per Olsson, assistant conductor, who has had charge of rehearsals during the year, since Keith J. Middleton, founder and director of the club during practically its whole existence, moved to Seattle. Mr. Middleton took the baton for the second group, and conducted all but the final number.

Two numbers which are favorite studies of the club were given unaccompanied, and "Ashes of Roses," by Robinson, was given the second time in response to the enthusiastic applause. The Brahms Lullaby was also repeated. "Glorious Forever," by Rachmaninoff, was one of the new numbers. Horatio Parker's "Spirit of Beauty," sung by the club four years ago, was given with fine effect. The closing number, directed by Mr. Olsson, was a ringing "Viking Song," given with spirit and making a brilliant contrast to other numbers of the program. Mrs. David Livingstone Soltau was the artistic accompanist of the evening.

The annual graduation concert of the Puget Sound Conservatory of Music was held in the college chapel on Friday evening, June 2. Those to receive diplomas were: Edward Clayton Johnson, in pianoforte, pipe organ and theory; Leona Grace McQueen, in pianoforte and theory, and Clara Jane Driskoll, in the music supervisors' course. The class was assisted by Alice Goulder, soprano, who was a member of the college graduating class. On the following Monday evening the annual faculty concert was given in the college chapel, to which the public was invited.

The Metropolitan Double Male Quartet and Harmony Chorus gave an elaborate program under the direction of Prof. J. G. Granberg, on Friday evening, June 2, at the Park Congregational Church. The accompanists were Miss R. Holman and Ralph Sherrill.

Mme. Louise Gartrelle, who is visiting

relatives in Tacoma, is one of the American singers whose plans were interfered with by the European war. Mme. Gartrelle was in Paris for three years and was accepted by Jean de Reszke. She planned to return for her last year's study and to make her operatic debut when war was declared. Mme. Gartrelle gave a recital at Port Orchard on Tuesday evening.

An elaborate musical program was prepared by Prof. W. G. Alexander Ball for June 4, at the First Congregational Church, in observance of the forty-second anniversary of the building and founding of the church, and also marking the last appearance of the large chorus-choir and the closing of the services of Mr. Ball as musical director.

A recital was given Monday evening in the Sherman Clay Auditorium by the voice pupils of Mme. Hesse-Sprotte. The program was artistic and admirably given. The ensemble class is composed of Miss Baker, Miss Collais, Mrs. Giffillan, Mr. Young, Miss Kromann, Mrs. Pinkerton, Mrs. Wheeler Ricksecker and Miss Martin. Solo work was done by several pupils, showing thorough and artistic training.

Lyde Gleim presented her piano pupils in an interesting recital Friday afternoon at her studio. The program was given by Dorothy and Doris Kahler, Dorothy Lawshe, Elizabeth Briggs, Ardine Hammond, Walter Syford, Bethel Evanston, Jessie Barclay, Myrtle Kennedy, Marion Freeborn and Margaret Tucker.

A. W. R.

STIRRING 'ELIJAH' IN SEATTLE

Excellent Pupils' Recitals Also Enliven Summer's Advent

SEATTLE, WASH., June 14.—The recital given in the Cornish School of Music on June 2 presented Louis Drentwett, a youth of fourteen years, who is totally blind. The event was of unusual interest. The program included compositions by Schumann, Grieg, Cui, Gluck, Brahms and Rachmaninoff, and these were played with remarkable insight. Mr. Drentwett's musicianship was further displayed by his improvisations, in which he obtained some genuinely interesting results. Gertrude Austin, a child of seven years, played a Mozart Sonatina with confidence and marked facility.

A large audience witnessed the class of twenty-five girls and boys, pupils of Julia Mary Canfield, in a demonstration of the Dalcroze method of Eurythmics, on May 28. Miss Canfield improvised at the piano new and intricate themes with unusual rhythms, eloquently expressed by the bodily movements of the pupils.

Under the direction of Judson W. Mather the Plymouth Congregational Church Choir gave a splendid presentation of "Elijah." Mrs. MacDonald Fahey, soprano, of Victoria, B. C., was the visiting artist and her singing was as great a delight as when she sang with the Amphion Society last month. Mrs. Romeyn Jansen, contralto, and Mr. George Hastings, bass, both of the Standard Grand Opera Company, sang in their usual finished style. Fred B. Langdon, tenor, was in excellent voice, and Master Jean Kantner, as the Youth, sang with effective simplicity. The choruses were all well given, exhibiting the high standard to which the choir aspires. Mr. Mather presided at the organ, assisted by Lucile Nulty, pianist; Mrs. Mather, John Houch, A. E. Francis and Waldo Mather, strings.

A. M. G.

The Chicago recital of David and Clara Mannes is announced to take place in the Ziegfeld Theater, Feb. 14, 1917, under the direction of Carl D. Kinsey.

UTICA HEARS NEW STRING ORCHESTRA

Conductor Frank Hopes to Establish Community Organization

UTICA, N. Y., June 15.—The first concert by Utica's new String Orchestra was given at the New Century Auditorium on Monday evening, June 5, before an audience of moderate size. Those present were enthusiastic over the performance of the new organization. The young conductor, Francis Frank, deserves much credit for the good work accomplished. He hopes to make this a community organization.

The members of the new orchestra are: First violins, Myron Leve, Lillian Haslit, George Smith, Gus Detliefsen; second violins, James Rudolph, Arthur Youngman, Ramon Pritchard; violas, William Knox, William Ewald; cellos, Percy Green, Leslie McFadden; contrabass, Oscar Armendola; pianist, Clara Drury.

Mr. Frank undoubtedly has the nucleus for a splendid orchestra and proved himself an enthusiastic and capable conductor in his initial concert. The playing of the orchestra was spirited and musicianly, and the numbers, although small in scope, displayed the caliber of the performers to advantage. Dr. F. P. Cavallo, basso, the assisting artist, was heard in an aria from "Elijah" and in songs of MacDowell, Speaks and Von Fielitz. The orchestral numbers were "Kleine Suite," Carl Nielson; "To a Wild Rose" and "An Old Trysting Place," MacDowell; "The

Mill," Raff; "Asa's Death," Grieg; "Liebestraum," Von Blom, and the "Henry VIII" Dances of German.

Rehearsals will be continued during the summer and additional members will be added by the fall, at which time other concerts will be arranged. W. A. S.

BOTTA THRILLS HEARERS

Tenor Stirs Unwonted Enthusiasm in Brooklyn Audience

There was unchained in Prospect Hall, Brooklyn, on Sunday night, June 18, a species of enthusiasm such as is rarely heard in this quiet-loving portion of New York. It was all traceable directly to Luca Botta, the polished tenor of the Metropolitan, who undertook to regale his countrymen at a concert given for patriotic purposes. How that gathering did revel in the singer's liquid tones, in the "Marta" aria and the "Cielo e Mar" from "Gioconda"! Tumultuously was Mr. Botta applauded, and he had perforce to grant encores, among them a Neapolitan song that Caruso has made famous. The tenor was given a huge wreath also.

Another charming soloist was Bianca Del Vecchio, pianist, who played with much poetry and delicacy numbers by Grieg, Scarlatti, Mendelssohn and Liszt. Miss Del Vecchio was obliged to grant extra numbers. However, it was criminal stupidity that permitted the artist to appear with her back to the audience at a piano shunted off to the extreme right of the stage, so that it impinged onto the wings. Miss Del Vecchio proved exceedingly enjoyable and her art was keenly relished, despite this handicap. An orchestra, directed by one A. Salmaggi, played with spirit works by Verdi, Ponchielli, Mauro, Mascagni and Salmaggi. There were also patriotic discourses. B. R.



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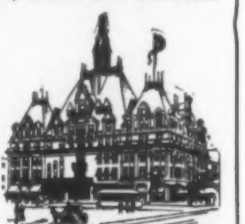
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The State Normal School Symphony Orchestra of Mansfield, Pa. Will George Butler, Conductor. On the Right, Dr. Butler with Henry Holden Huss, the American Composer (Center), and Mrs. Huss

MANSFIELD, Pa., June 15.—In the Mansfield State Normal School Symphony Orchestra, its conductor, the violinist and composer, Dr. Will George Butler, has with average material built up an orchestra of unusual merit. The organization, which consists of about forty players, has the full array of instruments and has performed Haydn's Second Symphony and also the "Sur-

prise" Symphony and recently it played Beethoven's First Symphony at the regular spring concert. The orchestra was assisted at this concert by Vivian Aston, soprano, teacher of voice, with Georgia Locke Hoag, head of the piano department, presiding as the accompanist.

Dr. Butler is not only a violinist, composer, conductor and writer on musical subjects but he is a public speaker and

also a painter. As a conductor, Dr. Butler is known to the many who have sat under his baton as energetic and resourceful. John Philip Sousa recently entertained him as a guest at the Hippodrome in New York, and in his studio he has personal mementos of Paderewski, Ysaye, Henri Marteau, Marcella Sembrich, Louise Homer, David Bispham, Edouard De Reszke, Jan Kubelik, John

Philip Sousa, Alice Nielsen and others.

For six years Dr. Butler was professor of violin in the Kansas State Normal School and nine years he presided in a like capacity at the Williamsport (Pa.) Dickinson Seminary. For the past two seasons he has been the professor of theory, harmony and composition and instructor of violin and conductor of the orchestra at the Mansfield school.

SALT LAKE AGAIN WELCOMES JONÁS

Piano Pedagogue and Other Noted Eastern Musicians Make City Their Summer Headquarters

SALT LAKE CITY, June 8.—It was a cordial welcome extended Señor Alberto Jonás, the eminent Spanish pianist and pedagogue, when Mr. and Mrs. Percival O. Perkins entertained at an informal reception complimentary to Mr. Jonás, upon his return to Salt Lake after an absence of a year, to conduct another

season of instruction. To Mrs. Perkins belongs the credit of bringing Mr. Jonás within the reach of Salt Lake music students. She is a pianist of first rank here, having studied under Mr. Jonás in New York. Last year Mr. Jonás was here, giving a summer course lasting ten weeks, and it was the first time in the musical history of the State that Salt Lake has ever been honored by so eminent a musician within its circle for so long a time. And so pleased was Mr. Jonás with his past summer here that he expressed a wish to return, and Mrs. Perkins has made this possible by securing a class of some twenty students. Then, too, there is Saltair, the bathing resort of Great Salt Lake, and our noted friend does like the lake.

About seventy-five musicians and friends greeted him last evening, most of whom were his former pupils or expect to study this summer. The musical colony numbers many from distant States, including New York, Massachusetts, Texas, Michigan, Iowa, Colorado, Idaho and Utah.

Other visitors are Miss Johnson Roos, violinist of international repute, who, together with her accompanist, Gustave Soderlund, will remain here during the summer, and Sylvain Noack, concertmaster of the Boston Symphony, and his talented wife, who is also a violinist, formerly Helen Hartley, of Salt Lake. With such a gathering of musical talent, Salt Lake music-lovers should have an abundance of musical atmosphere and inspiration.

A delightful program was given during the evening, the first number being two piano selections, "Octave Study," by Sauer, and a Poldini "Etude in Double Notes," beautifully rendered by Becky Almond, who has just returned home after a year of study with Mr. Jonás in

New York. Her technique and musicianship show wonderful advancement. The second number consisted of two vocal selections, "Si mes vers avaient," by Hahn, and "Vissi d'Arte," artistically rendered by Mrs. Stella Daynes Hills, a dramatic soprano of great ability, who also has just returned from a few months' study with Oscar Saenger.

Miss Roos was then heard in the "Humoresque," by Aulin, and the Kreisler "Caprice Viennois," accompanied by Mr. Soderlund. She was greatly appreciated, for it is seldom that an artist of her standing is heard here informally. Zora Shaw gave two readings, the first being "The Barrel Organ," by Alfred Noyes, a selection well adapted to a musical program. For her second offering she gave in dialect form the Italian "Between Two Loves," by T. A. Daly.

Interest also centered on John Hand, who has just returned from the East, having studied two operas with Oscar Saenger. He was heard in the *Rodolfo* aria from "La Bohème" and the "Celeste Aida" selection, accompanied by Dora Henry. He was in splendid voice and was received with marked enthusiasm. Mrs. Theodore Best was heard in two of Cadman's songs, both of which were well received. She was accompanied by Mrs. Perkins. Z. A. S.

Oberlin Music Conservatory Has Its Forty-eighth Commencement

OBERLIN, OHIO, June 13.—The forty-eighth annual commencement of the Oberlin Conservatory of Music took place on Wednesday, Saturday and Monday evenings. The class, which numbered twenty-four, gave the programs on the three evenings, assisted by the Conservatory Orchestra and different members of the department of strings. The programs consisted of solo numbers, ensemble works and the following concertos: The F Minor by Schütt, the D

Minor by MacDowell, the A Minor by Grieg, the A Minor by Schumann, the E Minor for Violin by Mendelssohn and the E Flat by Liszt. The class which graduates this year is the largest in the history of the conservatory. The students, who are graduating from twelve different States, come from Connecticut on the East to New Mexico on the West. This class will graduate with the Oberlin College class of 1916 at the eighty-third commencement and will receive the degree of Bachelor of Music.

Next season the Wednesday Afternoon Musical Club of Bridgeport, Conn., will hold its artists' concerts in the evening, instead of in the afternoon as was the case heretofore. The series will be opened by Frieda Hempel. The noted Metropolitan soprano sings in Bridgeport on Oct. 23. A recital by Guiomar Novaes, the Brazilian pianist, is the following attraction. As another departure the club offers a study course, consisting of a series of three lectures, which will be given by Dr. George C. Gow, head of the department of music at Vassar College. Dr. Arthur Mees and Havrah Hubbard, the latter well known for his opera talks, will also give lectures.

One of the singers at Lugo, Italy, during its recent opera season was Pini-Corsi, the buffo, late of the Metropolitan.

Frank La Forge



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Achievement: Theme For An American Opera

A Suggestion That Our Composers Turn from Tales of the Middle Ages and Concern Themselves with the Life of Our People—A Trilogy of Freedom, Unity and Achievement—Finding Inspiration in Commerce

By DR. P. J. GRANT

I HAVE no prejudice against the worm. In fact, an agricultural friend of mine tells me that it is at the root of our prosperity. Whether he was in earnest or joking I cannot say, but as he seemed perfectly serious and I am utterly ignorant, I had to take his word for it.

I cannot repeat his technical and scientific language, but as I understood him in a vague way, the worm is the earth's perigrinating ventilator; that without him we should have no wheat, no corn, no potatoes; without these we would have

no cattle, and without all these things we should have no food for our toiling masses—in a word, if our humble worm went on strike, did what has often been predicated of him—turned (which he has never been known to do, except on the end of a fishhook, and that hasn't helped him any—just an added allurements for his brother Dromio, the fish)—what would become of your great United States?

"Aren't you a little bit mixed?" you ask, "especially toward the end—apropos of what?"

Achievement!

"Achievement? Hadn't we better get out the war map?"

"Not at all necessary; the worm is the symbol of achievement. New York is your worm. If what my agricultural friend says is true, New York is the worm of our commerce. Suppose some great catastrophe were to overtake it tomorrow; that it were to become nothing but a heap of smouldering ruins, to disappear in the waters of the two rivers, the catastrophe would not be alone that of New York but of the United States as well, and remember that catastrophe is not at all impossible!"

Inspiration Ever Present

You remember what I said about inspiration being right under your feet and you were blind to it? Here you have it—the "City of Achievement," a new heroic symphony of a thousand movements, calling for more instruments to interpret it than ever a Strauss dreamed of! And yet we go back to the legends of mediæval times, when bath tubs were unknown and jeweled scratchers were in vogue at the courts of kings! Back to the darkness of Tyranny; and right here, resplendent in God's sunlight, are the miraculous achievements of free men, worked out in all the glory of American freedom, and there is no poet with eyes to see it and no musician to awaken the deep, booming chorus of work well done.

"Then you would set Brooklyn Bridge to music?" I am asked.

One of the grave faults in American character is that we see the ridiculous side long before the beautiful dawns upon us, and then the beautiful is not allowed to take shape, for we are so afraid of being thought sentimental. We are really the most sentimental people in the world—a composite sentimentality of the Celt and the German, the Italian and the French. In this great cosmopolitan country, one has borrowed from the other. Brooklyn Bridge to music? Why not? Why not a hundred other things? Brooklyn Bridge is an epic of achievement. To me, one of the most charming things which Kipling has written is "The Ship That Found Herself"—far more interesting than the adventures of three drunken, unwashed foul-mouthed soldiers, whom in real life we wouldn't touch with a forty-foot pole; or, again, his "Captains Courageous." It is about times the mechanic and engineer found their poet and their composer. Take that little trip we had the other day:

A pot-bellied little launch, filthy beyond word, covered with the dried slime of dead fish, making noise enough for a small battleship. I had been dragged aboard to go fishing—a most detestable pastime, notwithstanding Isaac Walton. Why go fishing where you have to sit on a hard wooden seat, fix squirming worms on a fishhook, be burned to death by a half-tropical sun or freeze to death under an almost arctic rain, when there is a nice big armchair at home. That is one of the reasons I like musicians—so few of them are fishermen. There are some forms of idiocy at which they draw the line. Live, and let live—if you must have fish, buy them!

On Historic Ground

I am not referring to fish, but to what we saw: Washington Park with its immortal memories, deserted except for a few foreigners, who come there to pay tribute to the one unselfish man who made liberty for them possible; the home of Audubon, lover of birds and nature (how many of us know he was an American and not a foreigner as his name might suggest); Trinity graveyard—the newer, not the older—where the bones of more than one illustrious American lie, and that inscription which we copied: "Upon this spot and upon these heights stood the main line of defense thrown up by Washington, September, 1776. It was held until Fort Washington fell in November, where part of the fighting occurred at this point."

Of the thousands who passed, not one stopped to read. Few of them ever had, and fewer ever would, except one old Russian—how he took off his hat (tired old hat, as we translated it for him) and

his remark, "You forget so easily—you Americans—*nitchewo*? Yes, why?"

Washington and the gentlemen who fought with him worked not for their present, but for the future which is the present of you and me; worked to give the poet of to-day inspiration; to help the musician of the present write martial chords that would stir our souls to the depths, and the heights. And you go to "Caliban," forgetful of the heroic bones beneath your feet waiting to be clothed in poetic words, forgetful of the heroic inspiration they died to give you.

In France they forget not to sing of the men who kicked, with sturdy feet, the legs from under a tyrant's throne. In every German village the toilers find ease for their tired muscles and hope for the morrow in a thousand songs that deal, not with to-day and its problems, but with yesterday. We learn not from what is being done, but from what is done. And while we speak of heroic men, let us not forget the heroic women who gathered there in the old Jumel Mansion and with laughter and song helped those loyal hearted gentlemen to forget! What a pathetic thing—that little spinet—yet sacred and holy. Ashes of the past, ghost fingers creeping out of the dusk, awakening chords long silent—a hunting song, a drinking chorus, a stately menuet, a Virginia reel and from the offing the faint boom of an English gun, a sharp bugle call, a sharper staccato rattle of musketry, a woman's sob in the darkness, a gentleman sorely wounded, lying like a gentleman, protesting it was only a scratch. What a theme for an American symphony, for an American opera! And instead "Caliban" and the "Canterbury Tales."

And then—Grant's Tomb, the second number in that glorious trilogy of Freedom, North and South, each equally heroic, each equally chivalrous, each deeming itself right and each just a little wrong. Why can't the Fates of Genius send us an American Beethoven, an American Wagner? Why, man, God never made a land where there are such riches of inspiration for the poet, the novelist, the painter, the sculptor, the librettist and the composer, as we have right here!

"Then you think Arthur Farwell might have done—"

I am not blaming Farwell! He is a splendid fellow, who has done splendid work and will do still better. You must not forget that the composer is to a great extent the slave of the librettist. We can't all be as fortunate as Wagner, who was blessed with genius enough not only to write great music but also great librettos. What a thousand times better it would have been if Percy Mackaye

[Continued on page 41]

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Achievement: Theme For An American Opera

[Continued from page 40]

with his great talent had left "Caliban" quietly resting in the mediæval past and had taken something just as inspiring from this very city of achievement where he lives. Mind, I am not finding fault with Mackaye either. "Caliban" was a beautiful piece of work and just its very beauty proves to me what an epic he could have made of the city, where, if I am rightly informed, he was born. Well, perhaps he and Farwell may yet take the work in hand. If they do, they should give us something epoch making.

Romance in Bills of Lading

I well remember that keen-eyed little woman we met at the Bush Terminal, the executive secretary, I believe, Miss Ried, and that great prosaic book she was poring over, yet to me the most romantic book in existence. That book had within its covers the skeletons of stories that place the Arabian Nights in the shade! Bills of lading, ships' manifests, trade reports—the stories of those ships we saw from the windows, ships flying the flags of every land and sailors from every clime—blond Scandinavians jostling the slant-eyed Oriental; Coolies from the Hoogalay; Finns who have seen the midnight sun; Japs bringing the fragrant teas of Formosa; South Sea Islanders with copra, so that your dainty lady may have fragrant soap to wash her dainty hands; Chinese bringing their silk and satin embroideries; Turks and Armenians with Oriental rugs and the heady perfumes of Cathay. And out in the stream, those ominous gray ghosts laden with death and destruction.

New York, the City of Achievement, the Modern Dragon of Commerce, with its mighty jaws to which all that the hand of man has made is food; and those huge buildings which house your American *Alberichs* sacrificing the simple things of life for the complicated and artificial. How I long for the pen of a Stevenson!

"Then you think that Commerce and Socialism are worthy subjects for music?"

Again, why not? There is as much romance in commerce as there is in wars. It is the only great adventure left us! Even love, in these hurried days has been robbed of much of its romanticism. An evening suit, the subway, a visit to the movies and then the ice-cream parlor are rather prosaic substitutes for your knight in shining armor; and your girl of to-day has no time to sit at home and dream dreams of plumed knights with sword in hand—getting his facial beauty put out of the running just to prove the depth of his love. A nice bank account and a cozy apartment have a far stronger appeal than a shattered nose, a few teeth missing and a couple of working fingers hacked off.

We may not love so romantically, but we certainly love more sanely, because we look to the future. We love just as warmly, but we want to be assured that love is kept warm. The little dimpled god without warmth and food and drink becomes rather a peevish, cross-eyed brat and a fomenter of discord.

The Poetry of Commerce

Commerce is more than goods and chattels, something more romantic than mere heaps of prosaic merchandise. It is the multi-colored romance of every

land, the golden atmosphere of the nations. It is that most wonderful of all studies, the study of mankind, its racial, material and spiritual characteristics. The individuality of the East is not the individuality of the West. Outwardly nation differs from nation, as if each had been made by a different Creator; yet basically we are all the same; our spiritual and artistic aspirations differ only in the non-essentials; we have different modes of expression, yet the chords we strike have a strange and strong resemblance. The things we have thought we find on closer acquaintance the Oriental has thought also; his artistic ideals are the same; the mode of working them out is strangely different. Environment has been the cause of that. If we live long enough in another land, we find, or rather do not find, that slowly, imperceptibly, but surely, we are

taking on their characteristics. International commerce is doing much to bring us into a common brotherhood. We of the West are finding many old friends among our brothers of the East and North and South.

Two and two make four is the simplest of problems, yet it can be solved in more than one way. Commerce is helping us to solve many seemingly difficult problems. Why not try to educate and spiritualize it? Why make of it a pariah in the artistic world? We talk in very indignant terms of commercializing art. That is thoughtless ingratitude. Art would be in a very sorry plight to-day if commerce had not extended a helping hand. Why shouldn't music therefore play the part of gracious lady and invite her to the festive board? Music will find much in that seemingly rough and very busy person to repay her for her condescension; she may learn many beautiful things she never dreamed of; she may find what she so badly needs in these degenerate days, where she has fallen into so many weak and vicious hands, a new virility. She will learn that the thoughts of the great Captains of Industry are just as worthy of musical perpetuation as the imaginings of

the long-haired noodles who find inspiration (an insult to a noble word) in the vicious and unclear. The methods of the captains are rough, they may not be ethically correct, to put it mildly, but at least they are born of courage, of red blood and muscle, but the music they inspire would have a strength and a crash to stir our torpid blood.

There's your trilogy: *Freedom*, as personified and symbolized in Washington and the gallant men and heroic women who made his victories possible; *Unity*, Lincoln, Grant and Lee—yes, Lee—Lee representing the high chivalry, the dauntless courage of the South, Lee the gallant gentleman, *sans peur et sans reproche*—our American Bayard of whom the North as well as the South, being now a united nation, may well be proud. And again those gallant gentlemen and heroic women, just as gallant, just as heroic as those who stood by the side of Washington and helped and encouraged him in his almost hopeless task. And lastly, *Achievement*—made possible by the sacrifices of *Freedom* and *Unity*.

You can make of it a heroic symphony, a great musical pageant or a great national opera. Which shall it be? I think it might be all in one.

AN AMERICAN TEACHER WINS TORONTO SUCCESS

Atherton Furlong Successfully
Ends Fourth Year's Service
in That City

WERE Mark Twain to write a modern and musical version of his "A Connecticut Yankee at King Arthur's Court," he might find his principal character in Atherton Furlong, an American vocal teacher, who has for some four years been active in Toronto. To be sure, Mr. Furlong is not a Connecticut Yankee, but, as described by a Toronto writer, "he is an American of Puritan stock with all the unmistakable lineaments of the New Englander." For several years Mr. Furlong taught in London, and he gave some big pupils' recitals that attracted wide attention through his ability as a discoverer of good voices in unexpected places and sometimes in the humble walks of life. For four years he has been similarly successful in one of King George's provinces—as founder and director of the College of Vocal Art in Toronto.

Last week Mr. Furlong paid a brief visit to New York, just before closing his Toronto season. In the course of this visit he told something of his work in Toronto and his views of the vocal art. He had a short time previously presented his nineteenth recital program in Toronto. About thirty pupils were heard, and their works was praised by the various Toronto critics.

Trinity of Senses

A survey of Mr. Furlong's career shows a unique correlation of the arts based upon an unusually keen development of a trio of the senses. Refinement of the sense of hearing is denoted by his profession as a singer and vocal teacher. There is a conscious relation between this sense and that of sight as demonstrated by him as a painter. Further, Mr. Furlong was in his early days what is known as a "tea taster," in which profession he was required to use a highly sensitized faculty for the blending of elements, such as is also necessary in singing or painting. As a painter Mr. Furlong was widely known in London, in which metropolis was given an exhibition of his works. Some of his best-known paintings are "Jerry" and "Among the Hemlocks," which was purchased by W. E. D. Stokes. Another branch of art in which he is adept is that of poetry. His volume of poems, "Echoes of Memory," was published at London in 1888. One of these, "Mystery," was read by Richard Mansfield at the opening of the Players' Club in New York.

Self-taught is Mr. Furlong both as a singer and as a painter. He related how at a house party at an English country place he had done his first painting, finding in nature the various "notes" of color that he required for his landscape, and then mixing the colors on his palette to attain the desired shades.

Colorist in Vocal Art

Mr. Furlong is also a colorist in the art of vocal teaching. "I mix the colors on this palate," he said, indicating that portion of the anatomy. "And the creating of the different tone colors is governed by the singer's emotional control."

Mr. Furlong worked out his own salvation when he first essayed the art of



Atherton Furlong, Prominent Vocal Teacher, of Toronto, Canada

singing. He had come from his New England home to Boston to earn his living. One day—taking stock of his vocal possibilities—he sought an audience with Mme. Rudersdorff, Richard Mansfield's mother. Upon hearing her fee for lessons, he declared, "Well, I'm going to teach myself." "You're a fool!" he was told, yet he persevered in his new determination. Some of his young friends in Boston were medical students, and he used to go with them to the clinics. Through his study of anatomy he worked out the physical principles of voice production—just as he had found for himself the colors for his first painting.

Later Mr. Furlong was a soloist in a Chicago choir with Dudley Buck as organist, and subsequently he sang under the same director at Holy Trinity in Brooklyn. At about this time there was an opportunity for an oratorio tenor to obtain an opening in that field in England, and the aspirants were compelled to sing before a committee, one member of which was Mme. Rudersdorff. Mr. Furlong won the competition, and he took

occasion to remind Mme. Rudersdorff (who had not recognized him) that the winner was the same lad, self-taught, whom she had pronounced a "fool."

Started Teaching in Berlin

It was in Berlin that Mr. Furlong first took up the duties of a vocal teacher—Berlin, where he was successfully pursuing the profession of a painter. His first lessons were given to a colony of English girls there, lessons entirely without fee. Later he took up his teaching in London.

One of the accepted vocal terms is thus attacked by Mr. Furlong.

"Avoid registers, they do not exist by nature. They are myths and are created through the speaking range being carelessly used or by imitation. Of all languages, the English is the most slovenly used, and is obliged to register itself in order that its peregrinations into unexpected corners of the vocal chambers may be traced and interned in the vocal barracks where it cannot harm."

"Do away with the word 'register' and it will disappear. It must be done away with and sounder views and truer conceptions of voice production obtain. It leads to fatal mistakes in finding the natural range and compass of the voice."

Fallacy of Registers

"Still another one pops up. One day I met a vocal teacher of repute who assured me with enthusiasm that he had a pupil, a Polish contralto, who was the happy possessor of a stomach register in addition to the usual accepted misfits. What next? Register creations are the results of false education and in the adoption and practice of a theory based upon the artificial and unnatural divisions of the voice. Registers are the paraphernalia of charlatanism. As a rule, you do not find registers troublesome in the Italian voice, or in voices of the Latin races. They are created for effect by the Swiss and Austrian yodlers. Ask register peddlers where the ventriloquist obtains his registers. People who are indolent and unemotional have the register habit. The English language is the worst of all. Conservatism builds high walls and censors the output for fear that an emotion will escape."

In the matter of pupils' recitals, Mr. Furlong does not believe in featuring a few stars. He practises the principle that a man's work must be shown in some degree with all the talent that comes to his hand, leaving the public free to exercise its own discrimination. Mr. Furlong's principal assistant is Adelaide Perle Chelew.

K. S. C.

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REINALD WERRENATH

At the Kalamazoo Festival, May 22, 1916

UNSTINTED APPLAUSE FOR WERRENATH

Mr. Werrenath appeared, unannounced in the intermission period and sang the aria "Passing Visions" from the opera "Herodias" (Massenet) in a baritone that would exhaust all the adjectives the writer possesses to describe. With a depth of musical feeling rare in its aloofness from sentimentalism, and in a voice of such velvety texture as to instantly challenge admiration, this artist sang the beautiful number in a manner that left his hearers quite desolate because there were no more appearances scheduled. In response to unstinted applause the artist gave the familiar "Evening Star" (Wagner).—Kalamazoo Gazette.

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COMMENCEMENT DAYS IN CHICAGO SCHOOLS

Musical Institutions Send Forth Large Classes—Merger of Choral Societies

Bureau of Musical America,
Railway Exchange Building,
Chicago, June 17, 1916.

THE week has been given up largely to commencement exercises for the different music schools of Chicago. "Siegfried," the only musical event of importance otherwise scheduled, was abandoned. Commencement exercises of the Chicago Musical College, the American Conservatory of Music and the Columbia School of Music are reviewed by Mr. Rosenfeld in another place in this issue.

The Walter Spry Music School held its annual commencement exercises and presentation of diplomas Thursday night in Thurber Hall. The school orchestra played under the direction of Hugo Kortschak, who made his last appearance in Chicago before leaving for Pittsfield, Mass., with the Kortschak Quartet. An interesting students' program, consisting largely of concertos, was played by the graduating class. The technique of the soloists was uniformly excellent, and all the selections were well received by a capacity audience. The orchestra responded well to Hugo Kortschak's baton. The violins outweighed all the other instruments because of their numerical superiority, as is so often the case with school orchestras. Four lecture-recital programs by Walter Spry are announced as features of the summer normal class for piano teachers in the school this year.

The commencement program of the Bush Conservatory was spread over four days. The musical program was given Wednesday; the recitals for graduation on Thursday; the final concert of the orchestra Friday, and the closing concert of the juvenile department Saturday. The concluding number of the juvenile program was a piano concerto, "Fantasiestueck," composed and played by a 14-year-old boy named Edward Bredshall. He was assisted by Mme. Julie Rive King at the second piano. Young Bredshall has written fifty compositions for the piano, the first ones being published when he was only five years old.

The Chicago College of Music held its annual commencement exercises Sunday evening in Central Music Hall, which was filled with friends and students of the school. Most of the program was given by children between the ages of nine and fourteen years, who accomplished wonders, considering their ages.

The Midway Gardens, which got into financial difficulties last year, will change its name to Edelweiss Gardens before the formal reopening on June 26. Arthur Durham, who is conducting the Orchestra Hall cinema concerts, will direct an orchestra of forty musicians, modeling his programs after the Theodore Thomas

symphony programs which were given in the old exposition building.

Choral Societies Merged

The Irish Choral Society has been merged with the American Choral Society, and the joint society will be conducted by Daniel Protheroe. Several concerts will be given in connection with the American Symphony Orchestra of Chicago, which recently lost an engagement at the Midway Gardens because it refused to drop the name "American." Glenn Dillard Gunn is conductor of the American Symphony Orchestra. His organization will make an autumn tour for the Redpath Chautauqua circuit.

The A. M. Doney Musical College was incorporated this week. All branches of music will be taught at the college, located at 2820 West Thirty-sixth Street, Chicago. The incorporators are Alice M. Doney, president; Isabella Dood, vice-president, and May Heffernan, secretary.

The sisters Nellie and Sarah Kouns, sopranos, are soloists again this week at Orchestra Hall. Both are singing solo numbers, but are making more of a feature of their duet work. Their singing has been most favorably received.

Letitia Gallaher, "The Irish Nightingale," has been engaged to sing in the Orchestra Hall cinema concerts next week. During the Republican Convention she sang at the Hamilton Club with Mme. Chilson-Ohrman, scoring a marked success. Dan Beddoe will be soloist at Orchestra Hall for the week beginning June 26.

Two quartets made up of artist pupils of William Clare Hall are leaving this week for Chautauqua tours through the Middle West. The Chicago Artists' Quartet will tour through Ohio, Illinois and Indiana, presenting "Martha" in costume. The quartet consists of Mamie Rankin, soprano; Nellie A. Sturtevant, contralto; Alonzo A. Morsback, baritone, and Carl E. Craven, tenor.

The Little Ladies' Quartet, so named because of the diminutive size of the young women in it, will leave June 25 with the Mutual Chautauqua, giving several numbers in costume, and also doing quartet and solo work. Its members are Gladys Ufford, first soprano; Leila White, second soprano; Miss Burton, first alto, and Ruth Edwards, second alto.

New Songs Heard

A group of songs composed by Mrs. William Chase was sung for the first time on Thursday of last week at a luncheon and musicale for forty-five guests at Mrs. Chase's home, "Blythe-wood," in Hinsdale. Signor Donato Colafemina, Italian tenor, from the Conservatory of Chicago, sang them, and added several Neapolitan songs as encore pieces.

Viola Cole, pianist, played last week in Montreal and Toronto. Three recitals of her pupils will be given in Thurber Hall for commencement.

The last of the recitals for this season in the studios of Theodora Sturkow-Ryder was given this afternoon. The program consisted of the works of Bach, Weber and Mendelssohn, and Mme.

Sturkow-Ryder played the Saint-Saëns Sonata, for violin and piano, with Mme. DeVore. Alexandrine Chabrisson, soprano, was assisting artist. Mme. Sturkow-Ryder was recently elected an honorary member of the Tuesday Musical Club of Pittsburgh, in which city she has played many times.

Hanna Butler, soprano, and Joseph Silberstein, violinist, were soloists at the South Shore Country Club last Sunday. Mme. Butler's voice was velvety in its smoothness. Isaac Van Grove was accompanist.

Recent additions to the teaching force of the Chicago Musical College, including teachers who have been engaged for branch schools at Wilmette and the Wilson Avenue and West Side branches are Ruth Seitz, Mary Eleanor Daniels, Celia Horwich, Esther Baumgartner, Mary Highsmith Lyding, Alice Gile, Ida Edinburn, George A. Steinhaus, Isador Berger, Clara Louise Thurston, Ruth Lucknow, Ruth Siegel and Marion Hart.

The opera concerts arranged by Henriette Weber will be heard in the summer of 1917 under the auspices of the extension department of the University of Wisconsin. The quartet Miss Weber has gathered consists of Marjorie Dodge Warner, soprano; Arthur Kraft, tenor; Margaret Shalliday, contralto, and Wilhelm Nordin, bass-baritone. They sang "Tales of Hoffman" in recital form Monday evening in Hardman Hall, Republic Building.

Anna Friedberg, New York manager, passed through Chicago this week on her return to New York from a booking tour which took her through Pittsburgh, Cincinnati, Indianapolis, Des Moines, Chicago and other Middle Western cities. She reports that concert managers are late in their bookings, and that she obtained thirty dates for her artists, or twice as many as she got in the same territory in March.

Alma Voedisch was another visitor to the office of MUSICAL AMERICA this week. She is booking Theodore Spiering, violinist; Oliver Denton, pianist; Karl Kirksmith, cellist; May Scheider, soprano, and she is arranging a tour for Mr. and Mrs. James G. McDermid, Gustaf Holmquist and Saba Doak. She left yesterday for the Pacific Coast.

FARNSWORTH WRIGHT.

MILLER VOCAL ART-SCIENCE

Method Again Effectively Demonstrated by Gescheidt Pupils

An audience numbering nearly 300 attended a concert given on the evening of June 1 in the residence of Dr. Frank E. Miller. Preceding and following Dr. Miller's address, which was called "The Functions of All Sciences Dominated by Vocal Art-Science," an excellent program was given by fourteen singers who have been studying Miller Vocal Art-Science for periods ranging from eight months to four years under the instruction of Adelaide Gescheidt, the exponent of Dr. Miller's theories. The soloists and choral participants displayed a thorough knowledge of voice control together with a keen appreciation of the songs' spiritual values.

The Philphonia Ladies' Quartet, com-

posed of Violet Dalziel, Maude Tweedy, Virginia Los Kamp and Mrs. Gescheidt, sang with lovely effect. This quartet is reflecting great credit upon Miss Gescheidt through its work in the concert field. Judson House's tenor solos were, as they invariably are, delightful, and the other soloists on the long but adroitly arranged program were Mildred Borom, Bessie R. Gregory, Elise McClanahan, Edmund Anderson, Mrs. Virginia Miller, Sylvia Harris, Mrs. Elizabeth Ellsworth Goucher, Bessie R. Gregory and Franklin Karples. Ethel Watson Usher presided at the piano in exemplary fashion.

MUSIC VS. FIREWORKS

New Haven Decides in Favor of Former for Fourth of July

NEW HAVEN, CONN., June 16.—There will be no municipal fireworks display on the Green on the evening of July 4 this year, according to the present plans of Mayor Rice and other city officials. Mayor Rice said to-day that he thought the band concerts during the summer were more appreciated by the people of the city than the fireworks. The committee on concerts held a meeting last night and decided to have the first public concert on the Green on the evening of July 4, the weather permitting. Other concerts will be given every Sunday afternoon during the summer from that date until Labor Day, at four o'clock in the afternoon. The committee is making arrangements to provide seats for 2500 people on the Green.

The New Haven Symphony Orchestra played the "Don Juan" Overture, "Huldigung's March" and "Chanson de Nuit," the latter arrangement as a cello solo, which was played by Leo Troostwyk, at the Yale Commencement exercises in Woolsey Hall on Wednesday morning.

Those who received the degree of Bachelor of Music of the School of Music were Frederick Dibble Adams, Jr.; Hope Baumgartner, Ray Harrington and Wilson Moog.

A. T.

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MILITARY MUSIC THRILLS LONDON AUDIENCE

Massed Bands Perform in Aid of Prisoners of War Fund—String Quartet Music of Quality—Sir Hubert Parry's "Songs of Farewell" Gain Approval—Marie Novello a Pianist of Marked Ability

Bureau of Musical America,
12 Nottingham Place, W.,
London, May 29, 1916.

"MAGNIFICENT" was the exclamation on everyone's lips at the Royal Albert Hall, Saturday afternoon, for never have its various usages brought together a more impressive or gayer gathering than that for the concert given by the massed bands of the Brigade of Guards in aid of the Prisoners of War Fund of the Household Brigade. The King and Queen, with Princess Mary, Queen Alexandra and Princess Victoria, were present with distinguished suites and also Princess Henry of Battenburg. Not a vacant seat was observable in that vast hall.

The national anthem, sung by Carrie Tubb and Mme. Kirkby-Lunn as soloists, was deeply thrilling and the same may be said of Mme. Lunn's singing of Sir Edward Elgar's "Land of Hope and Glory." The whole of the audience of 8000 voices joined in the final lines, "God who made thee mighty made thee mightier still," standing, facing the royal boxes. Then, under Capt. Mackenzie Rogan, the massed bands gave an unforgettable performance of Tchaikowsky's "1812" Overture and later the famous Jullien's fantasy of "The British Army." The bands engaged were those of the First and Second Life Guards, the Royal Horse Guards, the Grenadier, Coldstream, Scots, Irish and Welsh Guards.

Yesterday, Sunday, a fine concert was given by Lionel Powell, also in Royal Albert Hall, in aid of the Blue Cross Fund, the appeal being "please help the horses." Stralia was the singer and never has that great Australian artist done more remarkable work. After the Ballatella from "Pagliacci," she sang as an encore "Oh! Lovely Night" and after Catalani's "La Wally," aria she had to give encores. Strokoff was the violinist and Vallier sang delightfully.

String Quartet Concert

The London String Quartet has given another of its criticism-defying concerts in the new series of "Pops." Albert Sammons and his colleagues played Mozart's Quartet in C perfectly, as well as Philip Levine's "Novelettes" and

Franck's Quintet in F Minor. Irene Scharrer was the pianist.

St. John Horne, a clever violinist, gave a concert of his own compositions in Aeolian Hall and several delightful pieces were played and sung, showing the com-



Photo by Harré

Marie Novello, Pianist, Who Has Made Herself a Favorite of London Audiences

poser to have a marked gift for graceful melody.

On the same evening I. A. de Orellana conducted the London Symphony Orchestra in some capital arrangements of national melodies, for which he has supplied an orchestral framework, which is at once effective and truly artistic, has genuine musical value and great attractiveness and should be much used in all popular programs.

Recitals of the week have been given by Miss Chilton-Griffon, a young pianist of great promise; Frances Coopman, another young pianist with pronounced talent, and Doris Manuelle, the possessor of a rich artistic contralto.

Whitney Mockridge's third concert for the Star and Garter Fund afforded much pleasure. Mr. Mockridge and Louise Dale sang, Mme. Norman Salmond was the accomplished pianist and Arnold Trowell the 'cellist. The Bach Choir gave an interesting invitation concert under the direction of H. P. Allen and much approval was gained for the five motets, "Songs of Farewell," by Sir Hubert Parry, impressive and poetic choral works. The choir also sang two motets by Bach, "Be Not Afraid" and "Come, Jesu, Come!" William Murdoch was the pianist.

In the Land of Variety

Of Marie Novello we have been hearing much of late in the musical world.

She is a Welsh girl and a pupil of Mme. Novello-Davies, known on both sides of the Atlantic, and it was from her teacher that she adopted so well known and honored a musical *nom-de-guerre*. She was a favorite pupil of Leschetizky and when the war broke out was to have given concerts in Vienna. She is the first pianist to undertake "an act" (or should we say "a turn") on the variety stage, which has its own scene and occupies some twenty-five minutes. It is not given to every one to look a super-beauty and to play like a Paderewski.

Miss Novello gave a concert at a society home in Ennismore Gardens, playing Frank Tapp's "Tabloid Rhapsody," a rhapsody on all sorts of popular airs from "Tipperary" to "1812," written for piano and orchestra. This received so brilliant a performance that it had to be repeated in entirety and a few days later Sir E. Stoll made an offer for it for the London Coliseum.

Then entered "Jimmy" Glover, the composer and conductor of Drury Lane Theater, and under his guidance Miss Novello tried the halls, the "dog" in this case being Plymouth, where the audiences were highly enthusiastic. A further week had to be given at once, and this has been followed by a tour of "the

Chicago Composer Tells Why We Produce No Great Operas

CHICAGO, June 5.—America has produced no great operas, not because the talent is lacking, but because facilities are lacking for developing that talent, thinks Cyril Graham, composer of the cantata, "The Piper of Hamelin," produced at Chicago's North Shore Music Festival last week.

"I doubt whether anybody could write a first-rate opera without long preparation," Graham said to me. "And here in America composers cannot get this preparation. Massenet wrote eighteen operas, and the few successful ones are the result of lessons he learned from his failures. Verdi was a successful composer of operas, yet how many people have heard performances of 'Forza del Destino,' 'Nabucco,' 'Bonifacio,' 'Giorno di Regno,' 'Vespri Siciliani,' 'Don Carlos,' and some others equally little known. He learned by practice.

"What happens in this country? We offer a prize for the best opera; we get perhaps twenty, of which only three or four are worth considering; and then we announce the production of that opera for a certain date. We produce it no matter whether it goes well or not. If it fails, the composer, in all probability, never gets another chance.

"In Europe, on the other hand, an opera is rehearsed until it goes. Parts of it may be rewritten many times, just as light opera is treated in this country. And thus the opera makes some kind of a success. Practically every good opera is the result of many attempts. Even 'Louise,' which is an apparent exception to this rule, was the result of years of work."

"Who now composing is capable of creating a great opera?" I asked.

"There are several who have the ability, but not the training," Graham answered. "I should say Victor Herbert is the most promising. He has written two operas, and he knows how to write operas. By the time he has written ten, we may have something very fine indeed."

Empires" at Chiswick, Brighton, South-sea, etc.

Prior to the appearance of the pianist Mr. Glover conducts a much augmented orchestra for the "Zampa" Overture, and then up goes the curtain and pianist and orchestra plunge into wild revel of "Dixieland," "Tipperary," "We Won't Go Home Till Morning," etc., and the Tchaikowsky "1812." A quaint, bizarre and original performance it is, with so much grace, refinement and humor in its treatment that it is everywhere an instantaneous success; yet it never falls from a high musical level. H. T.

Musical Art Society of Forest Hills, L. I., in Noteworthy Concert

Under the direction of Harriet Ware, the Musical Art Society of Forest Hills and Garden City, Long Island, gave a notable concert in the Church-in-the-Gardens, Forest Hills, on June 7. A chorus of fifty sang "The Time o' Maying," by Hammond; "The Stars in Heaven," by Rheinberger and "The Heavens Are Telling," from Haydn's "Creation." Solos were offered by Elliot Stanton Shaw, baritone; Marguerite Lovewell, soprano, and Anna Park-Angell, cornetist; a duet by Mrs. William Walker and Mrs. William Mohan, and a women's chorus was heard in Grieg's "Cloister Gate." Miss Ware's "To Lucasta" was effectively interpreted by Mr. Shaw, who sang also numbers by Nevin and Taylor. Mrs. George Le Blanc, organist, and Florence McMillan, pianist, accompanied part of the program. G. C. T.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

WILLIAM ARMS FISHER deserves a meed of praise for his new song, "I Know Not Why," which, together with his "Swing Low" and "I Heard a Cry," are issued by the Oliver Ditson Company.* Mr. Fisher is known through this country as a musician of superior ability, a composer of true gifts and as a music editor of sound judgment.

These three songs are all worthy, though "I Know Not Why" stands out unquestionably as the best of them. The poem, which has been set before, calls for the intimate treatment which Mr. Fisher has given it supremely well. Melodically it is rich, while the harmonic plan is consistently worked out, with a fine regard for just those little points which distinguish the artistic product from the average output. In "Swing Low" Mr. Fisher has set Howard Weeden's little negro lullaby with a croon on the vowel "o" at the opening of the three verses. The music is colorful and melodious.

"I Heard a Cry" is a poem by Sara Teasdale—a remarkably fine poem, by the way—which Mr. Fisher has given a musical garb that is somewhat baffling. There is a touch of Brahms in the moving thirds which play so prominent a part in this song; there is also a feeling far more modern than that which the music of the great German master calls up. It is tremendously effective for the voice and the piano accompaniment is climaxed with a keen sense of proportion. This song and "I Know Not Why" are dedicated to Julia Culp, "Swing Low" to Mme. Schumann-Heink. "I Know Not Why" and "Swing Low" are issued in keys for medium and low voices, "I Heard a Cry" in high and medium keys.

FOR organ, the house of Summy in Chicago offers Lily Wadhams-Moline's *Allegretto* and F. Marion Ralston's "Scotch Idyll,"† two short pieces of questionable value. Equally unimportant are three songs, "The Charm of Spring," "It Is June" and "Extase," by M. Hambitzer-Ransom. It is interesting to note in connection with these that the translations of the first and third have been made by the composer, Eleanor Everest Freer, while the poem of "It Is June" is by the Minneapolis music critic, Dr. Caryl B. Storrs.

Three teaching pieces in salon style for the piano by L. Leslie Loth are a *Spinning Song*, "Valse-Mazurka" and "The Coquette." They are no more exciting than are the above-mentioned songs and organ pieces.

*"I KNOW NOT WHY," "SWING LOW," "I HEARD A CRY." Three Songs for a Solo Voice with Piano Accompaniment. By William Arms Fisher, Op. 17, Nos. 1, 2; Op. 18, No. 1. Prices 50, 60 and 40 cents each respectively. Boston: The Oliver Ditson Company.

†"ALLEGRETTO." For the Organ. By Lily Wadhams-Moline. "SCOTCH IDYLL." For the Organ. By F. Marion Ralston. Price, 60 and 40 cents each respectively. "THE CHARM OF SPRING," "IT IS JUNE," "EXTASE." Three Songs for a Solo Voice with Piano Accompaniment. By M. Hambitzer-Ransom. Price, 50 cents each the first two; 60 cents the third. "SPINNING SONG," "VALSE-MAZURKA," "THE COQUETTE." Three Compositions for the Piano. By L. Leslie Loth. Prices, 40, 65 and 50 cents each respectively. Chicago: The Clayton F. Summy Co.

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SEBASTIEN B. SCHLESINGER, the veteran composer, has set to music Verlaine's "L'Heure Exquise."‡ It is for medium voice with piano accompaniment and violin (or cello) obbligato. The song is made of the simplest musical material and is melodious. The edition with obbligato for violin or cello has been looked after by N. Gervasio. The song is dedicated by the composer to his daughter, Mme. Lily Braggiotti.

"FIVE SKETCHES" for the piano by Domenico Savino make their appearance.§ They are an Arabesque, a piece called "Hyacinthe," a "Sérénade Russe," "Autumn Landscape" and "Sentimental Episode." Mr. Savino writes for the piano with more than average taste and his music has melodic charm. "Hyacinthe" is a graceful *Tempo di Valse*, "Autumn Landscape" an intermezzo in gavotte style and the "Sentimental Episode" another *valse*. The Arabesque lacks point, while the "Sérénade Russe" is haunting in its melody, reminding one of Tchaikowsky's "Troika," which some years ago had the place in the boarding school girl pianist's repertoire now occupied by such compositions as Rachmaninoff's C Sharp Major Prelude and Sinding's "Frühlingsrauschen." The pieces are not difficult and will be useful for teaching purposes.

TWO new Ditson songs of interest are Charles Fonteyn Manney's setting of Patrick MacGill's "Love Will Live" and Margaret Ruthven Lang's "A Cradle Song of the War."||

Mr. Manney's song is a big conception, a vital piece of music for voice with piano accompaniment, in which the latter might well be the reduction of an orchestral *partitur*. There is a modern feeling in it that is altogether admirable and the climax has a fine sweep. It is dedicated to Blanche Hamilton Fox, and is issued in two keys, for high and for medium voice.

We have seen nothing from Miss Lang's pen in a long time as worthy as "A Cradle Song of the War." It is strongly repressed and delivers its message calmly, without show of emotion; yet this may be felt all the more deeply through its seeming reticence. The measures in the piano, over which the voice breathes the word "Hush!" very softly, are masterly in conception. The song is published in two keys, for medium voice in D minor and for low voice a third lower.

FREDERICK WILLIAM ORTMANN, a New York violinist, member of the first violin section of the New York Philharmonic Orchestra, has written a method for teaching the violin in the public schools of New York called "The Municipal Loose Leaf Violin Method."¶ The title page tells us that this method is employed in the after-school violin classes of the public schools of New York City under the supervision of Dr. Frank R. Rix.

Mr. Ortmann has written the method primarily with the intention of having it used in class teaching. It is graded with great care and all details are explained. The method is engraved on single sheets, one side of which in the earlier lessons is devoted to the notes and explanations, the other to photographs of Mr. Ortmann, showing the position of both arms, the correct and incorrect manner of holding the violin and bow, the correct position of the body, etc.

An innovation is the taking up for study of the A string before the E. This is quite correct, however, since the study of the A immediately enables the student to play in the first position on the

‡"L'HEURE EXQUISE." Song for a Medium Voice with Piano Accompaniment and Violin (or Cello) Obligato. By Sébastien B. Schlesinger. Price, net, Fr. 2.50. Nice: Delrieu Frères.

§FIVE SKETCHES. For the Piano. By Domenico Savino. Price 60 cents each, the first, third and fifth, 50 cents each, the others. New York: G. Schirmer.

||"LOVE WILL LIVE." Song for a Solo Voice with Piano Accompaniment. By Charles Fonteyn Manney. "A CRADLE SONG OF THE WAR." Song for a Solo Voice with Piano Accompaniment. By Margaret Ruthven Lang, Op. 55. Price, 60 cents each. Boston: The Oliver Ditson Company.

D string and since the position of the notes A-B-C-D-E (A string) corresponds exactly to the notes D-E-F-G-A (D string). It is really a progressive course in which Mr. Ortmann takes the pupil from the elements of music—time, rhythm, clefs, etc.—through to playing simple melodies in the first position in the brief space of a dozen lessons. It is understood that the method will be added to continually, until there are published loose leaf dealing with advanced violin playing.

THE White-Smith house has advanced a "Norwegian Romance" for the piano by Florence Atherton Spalding.§§ It is a pleasing piece, with a certain amount of individuality in its make-up. The modulations are well handled, the melody is characteristic and the form is good. It has a lilt that is engaging and it is not difficult of execution.

"A SONG OF LIBERTY" is the title of a new song from the pen of J. Bertram Fox, the New York composer and vocal teacher.*** Mr. Fox has written worthy songs in the past and is a musician of fine sensibilities. This song is a setting of some verses by Robert Maitland, which may be regarded as the expression of the author's sentiments on the Great War. Mr. Fox's music is straightforward, martial, melodious. It will arouse an audience to enthusiasm when well sung. Throughout there is a Brahmsian influence discernible. It is for medium voice and should be sung only by male singers.

GERTRUDE ROSS has written one of the brightest and most lovable songs of her career in "The Open Road," which is fresh from the press of her publishers, the White-Smith Music Publishing Company.** It is a setting of a poem by Corinne B. Dodge.

Mrs. Ross, rhythmically and melodically, has been highly successful in this song, which is full of joy and sunshine; she has written a song, it would seem, that will be sung from coast to coast before many moons have waned. The end of the first vocal phrase is, curiously enough, in the manner of the Neapolitan *stornello*; yet even though the song is essentially un-Italian in spirit this "turn" seems very appropriate. The accompaniment is well handled. The song is dedicated to Ethelynde Smith, the popular soprano.

There is issued a skilfully written "American Fantasy" for the organ by

¶THE MUNICIPAL LOOSE LEAF VIOLIN METHOD. By Frederick William Ortmann. Sold in Single Sheets, Price 5 cents for two sheets; Cover, 5 cents. New York: Carl Fischer.

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Roland Diggle, dedicated to Will C. Macfarlane. It is one of Mr. Diggle's best efforts, contrapuntally strong and cleverly contrived. The *Con moto moderato* fugato on "America," the theme set in eighth notes, is splendidly done and the joining of "America" and the "Star Spangled Banner" as integral parts of the scheme is adjusted with much adroitness.

Charles Huerter, whose many salon pieces for the piano have been commented on from time to time in these columns, has written an admirable "Danse Espagnole" for the violin with piano accompaniment. In spite of the fact that the fourth, fifth, sixth and seventh measures of the violin part are decidedly reminiscent of the popular Moszkowski Spanish Dance in G Minor the piece is really most attractive and has real merit. In the middle section, Mr. Huerter shows that he can employ up-to-date harmonies appropriately. The violin writing is effective and idiomatic and the piano accompaniment well written. It will make a brilliant number for the close of a group of short pieces. A. W. K.

Pupils of Ontario Ladies' College Give Uniformly Pleasing Program

TORONTO, CAN., June 7.—At the recital given by pupils of the Ontario Ladies' College in the Odd Fellows' Temple on Tuesday evening, the program was ably presented. Ina Tod, soprano, did excellent work in "A Birthday," by Woodman and "When I Gaze on a Rose" by Trote. In the "Hindoo Slumber Song" of Ware and "The Quest" of Smith, Norma K. Wright displayed a contralto voice of much more than usual richness, and "In How Friendly Sleep Was to Me," from "Der Freischütz," Marjorie Garlock, soprano, displayed a voice of great flexibility and good range. Catharine McCormick gave an excellent reading of "The Rivals" by Sheridan, and Mabel M. Sharpe and Georgian W. Smith, pianists, gave splendid interpretations of Mendelssohn's "Concerto in G Minor" and Grieg's "Concerto in A Minor," respectively, the orchestral accompaniment in each case being played at a second piano by G. D. Atkinson. The work of the Choral Class was interesting, the two best choruses being, perhaps, "Slumber Song" and "The River" by Challinor. S. M.

Miami Musical Club Elects Officers

MIAMI, FLA., June 10.—The Miami Musical Club, growing in one year from a membership of thirteen to sixty-five, recently elected its officers for the coming season. Dr. E. H. Lyon was chosen president, succeeding Mr. Zoll, who was named as honorary president by the club. Other officers who will serve next season are Dr. I. E. Adams, vice-president; N. L. Severson, secretary, and W. V. Little, treasurer; Mrs. L. B. Safford, federation secretary. Last year the club chose as its topic for study "The Opera" and this year it will devote itself to a study of modern music. The club also maintains a "children's department," which last season studied "The History and Development of the Piano."

At the alumni reception of the York (Pa.) Collegiate Institute a short program was presented by Grace Mundorf, pianist, and Florence Spotz, soprano.

Ignace Jan Paderewski has changed his mind about returning to Switzerland for the summer and goes to California.

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Deaf Musicians of School Band 'Hear' Rhythm

Players at Louisiana Institution Depend Upon Vibrations of Bass Drum for Keeping Time—Memorize Music by So Many Vibrations per Second—The Leader Also Deaf

BATON ROUGE, LA., June 15.—Persons of sound hearing cannot help but feel a curious sensation of wonder on listening to music played by a band composed wholly of deaf musicians. The curiosity of thousands of people has been satisfied by the appearance of only three deaf bands in the world: one at Fanwood School for the Deaf in New York City, another at Gallaudet College in Washington, D. C., and still another at Louisiana State School for the Deaf in Baton Rouge. It was at Fanwood School where the organizer of the Gallaudet College and the Louisiana School for the Deaf bands received his musical education.

The L. S. D. Band was organized on a small basis in December, 1915, out of deaf beginners, who had never produced so much as a musical sound from any wind instrument, and after arduous practice the band grew into an excellent musical combination of fourteen pieces. On Feb. 22, 1916, in conjunction with the Washington birthday exercises, the band gave its first concert in the school chapel before a large audience, most of whom were very skeptical, and where most of the deaf watched the listeners' faces to see whether the performance was a farce or not. The audience were simply astonished and delighted, and the whole school at once began to take pride in its own band, the more so in the fact that the band consisted of deaf musicians under instruction of a deaf instructor.

However, nearly all of the members of the band have some degree of hearing, and although they cannot carry on a conversation with hearing people they have a keen sense of the vibrations produced by contact with the instruments on which they play, and by memorizing notes by



Band of the Louisiana State School for the Deaf

so many vibrations per second, they can play correctly. In keeping time together without any discord, they all depend upon the bass drum (or the heavy bass when the former is not employed in certain passages of music), the concussion or vibration of which they feel through their feet.

In every instance in three or four parades in which the L. S. D. Band was called upon to lead in Baton Rouge, thousands of onlookers, heretofore skeptical, were astonished at the marked ability of the deaf band to render unusually good music, and thus were they impressed that the deaf were making more rapid strides than was generally supposed. To play music together in correct time and tune while marching was something of a feat in the case of deaf musicians, but the band acquitted itself in a most creditable manner. The local community also began to take pride in the L. S. D. Band, and as a proof of this the services of the

band were demanded in other parades that followed, the last one, the most important of all, being the Inaugural Parade on May 15, witnessed by many thousands of persons. The band led a military company composed of deaf cadets from its own school.

The number of the members of the band at the close of the 1915-16 session of the school was fourteen, but with the results already accomplished and with material enough on hand, it can be safely said that the band will increase to twice its size next session, and the music will be even better, and the repertoire largely increased. Appended is the personnel of the band:

F. G. Fancher, musical instructor; J. T. Hower, principal musician; M. Chenevert, chief musician; E. Chaney, chief trumpeter; M. Bordelon, sergeant musician; M. Jones, corporal musician; M. Oppenheim, corporal musician; D. Ourso, G. Lalche, L. Simon, E. Lacour, E. Verrett, C. Walker, E. Miller, drum major.

COMMUNITY MASQUE AN ANNUAL EVENT

Permanent Organization Formed in New York to Give Yearly Festival

A permanent organization to perpetuate the community spirit aroused in New York by the Shakespeare Masque, "Caliban," was formed last Tuesday night at a meeting held in the auditorium of the Washington Irving High School. The meeting was attended by about 400 persons, who took an active part in the presentation of the masque, and it was decided to give a community festival every year. The nature of this festival is to be determined by open competition, the conditions of the contest and the exact amounts of the money prizes to the winners to be announced shortly.

Before the last performance of the masque in the City College Stadium a committee was appointed to formulate plans for crystallizing the community spirit, and the report of this committee was adopted at the meeting. A constitution had been drawn up and a large committee named by the committee on organization. This new committee will become the Council of the Community Drama Association as the organization has been named, and from its members will choose officers to serve during the first year. The purposes of the organization are outlined in the following clause of the constitution:

"The purposes of the association shall be to further the conscious awakening of the people to self-government in the activities of their leisure by means of a non-commercial organization of the arts of the theater for performances, in which the community shall participate, under the direction of qualified artists, and to co-operate with any effort made in the City of New York apt to further the purpose of the association. To achieve these objects the association shall organize at least one annual festival on a community basis."

Membership in the association is open to all individuals or societies in New York. The membership dues are \$1 a year, and this entitles a member to a ticket to the dress rehearsal of the annual festival. A representative of the Chelsea, Gramercy and several other neighborhood associations was present and asked that representatives of these be added to the council. His request was granted.

Howard Kyle of the Community Masque Board of Directors, was chairman of the evening, and read letters from Mayor Mitchel and Lillian D. Wald, both expressing their interest in the plan and their belief in the good that had come from the masque.

Mary Porter Beegle outlined the plans of the association and pointed out the success of the Shakespeare Tercentary Celebration. Other speakers were Park Commissioner Cabot Ward, Sidney E. Mezes, president of the College of the City of New York; Dr. William E. Bohn, John Collier, Arthur Farwell and O. J. Merkel, all of whom expressed their hope that the community spirit would be perpetuated.

Mr. Mezes said he had been a believer in the community drama for twenty years, and that now it seemed the city was about to be given the opportunity of getting active drama as opposed to receptive or sedentary drama. Dr. Bohn said it was the most important revival of outdoor performance since the days when Greece was great.

Eastern Recitals for Harold Henry

Harold Henry, the well-known pianist and teacher of Chicago, will give his first recital in New York next season on Nov. 6. He will play a Boston recital on Nov. 7. He will continue to teach in Chicago until the end of August. His concert tours will remain under the management of Haensel & Jones, who so successfully managed his trans-continental tour this season.

Vocal and instrumental solos by well-known artists formed an interesting feature in the wedding ceremony of Grovone Vail Converse and Georges T. Aranyi, held at the New York home of the bride's mother. The "Lohengrin" wedding march was played upon the organ by Ida How as the bride walked to the altar, and at one point during the service Inez Barbour sang "Depuis le Jour" from "Louise." Many guests prominent in the musical world attended.

BEGINS HIS THIRD SEASON AS PIANIST FOR MISS NIELSEN



William Reddick, Gifted American Pianist

William Reddick, the gifted pianist, has been re-engaged by Alice Nielsen as accompanist for her Chautauqua tour through Ohio this summer, under the direction of the Redpath Bureau. This is the beginning of his third consecutive season as accompanist for Miss Nielsen and the second Chautauqua tour which he will make with her. During the summer of 1915 he played one hundred and eighteen concerts with her between April 22 and Sept. 7. The present tour will comprise about fifty-eight concerts.

The season just closed has been a busy one for this able American pianist, for in addition to his many concerts with Miss Nielsen he has played concerts for Anna Case, Lucy Gates and Sophie Braslau and also a great many private musicales in New York.

BRADY TO TEACH IN DENVER

Large Class Assembled for New York Vocal Instructor

William S. Brady, the prominent New York vocal teacher, leaves New York on June 28 for Denver, Col. There he is to teach a large class of voice enthusiasts which has been assembled for him, including a number of professional Denver singers and also a number of pupils of Mrs. Bessie D. Hughes, the noted Denver contralto.

Mr. Brady's going to Denver came about in the following way: Mrs. Florence Lamont Abramowitz, the Denver contralto, came to New York to study with Mr. Brady several winters ago. On her return to Denver she spoke highly of his teaching, with the result that Mrs. Hughes came to New York this year to work with him. Mrs. Hughes and Mrs. Abramowitz are Denver's two leading contraltos. Both were enthusiastic about Mr. Brady's teaching, and together they urged him to go West this summer. Mrs. Hughes has turned over her studio in the Denham Building to Mr. Brady and he will teach there during the month of July.

A fine program of piano music was presented at the First Christian Church, Tacoma, Wash., June 2, by the pupils of John J. Blackmore. The Tacoma Commercial Club sponsored a concert, May 30, by the music department of the Stadium High School, under the direction of W. G. Alexander Ball, supervisor of music in the Tacoma schools. Lyde Gleim presented her piano pupils in recital June 2. Mrs. Chauncey Howe, assisted by Edna Newell of Chehalis, Wash., gave a recital at the Woman's Club House, Tacoma, May 30, presented by their teacher, Mrs. Julia Robins Chapman. This was an interesting program of piano and vocal music.

SCRANTON CHORUS STIRRING

Junger Maennerchor Offers a Diversified Program—Local Activities

SCRANTON, PA., June 17.—Last Tuesday at Pen-y-Bryn, the home of Colonel and Mrs. Watres, an excellent concert was given by the members of the Junger Maennerchor, John T. Watkins, director. The singing was admirable. The numbers included such inherently different works as the "Martyrs of the Arena," "Balaklava," and "Dixie." Mrs. Helen Bray Jones was the piano accompanist.

Kate Davis of this city will make her debut in New York next Sunday, when she appears in the Strand Theater. Miss Davis is one of the leading contralto singers of this city and has for some time been singing in the Madison Avenue Temple. She recently completed her study under the direction of Sergei Klbanksky of New York. She was also a pupil of the late John Walter Hall.

A most delightful organ recital was given last evening in the First Church of Christ by Mrs. Martha Richmond Peck, the organist of that church, assisted by Mrs. W. A. Harvey, soprano soloist. An Elegy and a Capriccio by Lemare, and Epilogue, Op. 6, No. 2, by Miller, were among the favorite numbers. Mrs. Peck was especially fine in the lovely Elegy. Mrs. Harvey also sang a number of solos, among which was the aria, "These Are They." W. R. H.

A successful piano recital was given by pupils of E. A. Parsons at Center Church House, New Haven, Conn., on June 6. Participating were Margaret Skehan, Roberta Newton, Edna B. Northrop, Mary Anna Maraffi, Elizabeth Von R. Limont, Jeannette Thalheimer, Jeanne Boylan, Helen Grace Smith, Grace Helen Peterson and Frederic Manevets. Elsie Mallet Smith, violinist, was the assisting artist.

The ninth annual concert by the St. David's Protestant Episcopal choir was given June 16, in St. David's Hall, Roland Park, Baltimore, Md. The choir was assisted by Mrs. Eugene Wyatt, pianist, and Master Purcell Wyatt, soprano soloist of Grace Church choir, New York.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

A delightful joint song recital was given at Chickering Hall, New York, on May 26, by Elsa Riefflin, soprano, and Evelyn Symon, mezzo-soprano, pupils of Oscar Saenger. Miss Riefflin sang an aria and two groups of songs in English, French, German and Italian. The French Bergerettes were especially enjoyable and were sung with exquisite taste and pure diction. Her other numbers were also given in finished style. Miss Riefflin's voice is a pure soprano, light and flexible, and her charming stage presence adds much to her appearances. Miss Riefflin will fill a number of concert engagements this summer, and in the early fall will give a song recital in New York. Miss Symon disclosed a mezzo-soprano voice of great range, even and rich throughout its register. She has a fine conception of diction and proved her versatility by singing her aria and two groups of songs in several languages. Miss Symon elicited favorable comment and she is bound to be heard often in the near future. Mrs. Martha Falk Mayer added much to the success of the afternoon with her accompaniments.

Ruth Livingston, soprano, and John H. Cromie, Jr., tenor, also Saenger pupils, were heard in a joint recital at Mt. St. Mary's College in Plainfield, N. J. A program of operatic arias, duets and miscellaneous songs was enthusiastically received by a large and appreciative audience. Miss Livingston has a coloratura soprano voice of unusual quality and she sings with artistic taste and understanding. Mr. Cromie's voice is very pleasing and his thorough musicianship is evidenced in his interpretations.

Gurle Luise Corey, a pupil of Mr. Saenger, has just returned from a short concert trip where she was soloist at the Beethoven Club, Newburgh, N. Y.; an appearance before the Music Study Club, New Paltz, New York, and with the Athenian Club, Washingtonville, N. Y. Miss Corey has a coloratura voice, fresh and pure and of rare sweetness.

A musicale of unusual interest was given in Mrs. Jessie Fenner-Hill's studio last week. The talented violinist, Mlle. Collette was the guest of honor and delighted the audience with her brilliant playing and her charm in a subsequent talk to the pupils on the subject of application in study. A. Bimboni, who is in charge of the Italian repertoire study in the Fenner-Hill studios, accompanied the violinist and singers in his usual finished style. Among the artist pupils who assisted were Mrs. Isobel Klemmer, Sarah Tomlinson, Mme. Zayonchkowski, Julie Hermann and Mr. Zazulak. The advanced class was represented by the Misses Puster, Silvers, Thomas, Campbell, and Mrs. Walker. This concludes a series of this type of studio recitals; they have proved helpful in the development of the students.

Wilma Sanda gave a recital on Tuesday evening, June 6, at the studio of Mrs. J. Harrison Irvine in Carnegie Hall, appearing in German, English and French songs, and in a group of recitations in costume. Her charm and versatility, combined with an ability to characterize, won the immediate favor of a large audience. Mlle. Sanda was capably assisted by Prof. Louis Hintze at the piano, Iva Wilbert, soprano, and Helen Desmond, pianist.

Albert von Doenhoff, the New York pianist and teacher, has taken a house at 76 East Eighty-sixth Street, where he will be located in the future. An entire floor is devoted to his teaching rooms. The arranging of his new headquarters will occupy Mr. von Doenhoff's attention during the early part of the summer, so that he will not leave for his vacation this year until Aug. 1. He has had an active season of teaching as well as a number of concert appearances. During the summer he is also to give lessons, many students continuing with him in July. Recently he has added to his list of pupils two young women from San Marcus, Tex.

A well-made program, consisting of eleven numbers, was heard at the commencement concert given by students and graduates of the New York German Conservatory of Music on the evening of June 13, in Aeolian Hall. Participating were the Misses M. Gollick, L. Fischer, A. Wirth, G. Clifton and Messrs. H. Buhler, G. Wintermute, E. Fickeisen and C. Aberbrunner, who formed a piano ensemble in Chopin's A Major Polonaise Gerald Reidy, violinist; Lulu

Mueller, pianist; Louise Heene, contralto; Luella Lindsay, violinist; the Misses R. Glasberg, E. Epple, B. Rosenberg, M. Crowley, V. Peters, E. Dorkenwald, R. Karosene and V. Brewer, pianists; Mimi Beyenberg, soprano; Florence Ritchie and Meta C. Sundermann, pianists; Helen Helms, violinist; Ella B. Petersen, pianist, and a chorus of vocal students. Russell Throckmorton awarded the gold medal, diplomas and certificates. The audience was large and applauded with warmth and frequency.

The pupils of N. Val Peavey, the prominent teacher of New York and Brooklyn, were heard on June 2 in their annual spring concert, at Pouch Gallery, Brooklyn. The occasion marked the debut of several very talented and promising young artists. These were Evelyn Ring, Elsie Weiss, Emily Lauter and Pauline Mager. All the others had taken part in some of the previous Peavey concerts.

Several artist pupils of Carl M. Roeder, the prominent New York vocal teacher, were heard in the final piano recital of the season on June 10, at the Wanamaker Auditorium, New York. The feature of the afternoon was the excellent playing by Oliver Hampton of the first movement of the Tchaikovsky B Flat Minor Concerto. Miss Hampton was accompanied on the second piano by Mr. Roeder. Others who took part in the praiseworthy performance were Marie Wolf, Ruth Nelson, Edith Smedley, Ida Gordon and Adelaide Smith.

A series of recitals will begin Wednesday, June 21 at 11 o'clock and continue on Wednesdays to July 26, at the American Institute of Applied Music, 212 West Fifty-ninth Street. The first recital will be given by the pupils of Mr. Lanham,

Walter L. Bogert, the New York baritone and teacher, has closed his studio at 130 Claremont Avenue, for the summer and will not resume teaching until October 1. Mr. Bogert has not only had a busy season in teaching, but has filled a number of concert engagements. He has made a special study of folk music and offers programs devoted either in whole or in part to the folk songs of England, Ireland, Scotland, France, Russia, Scandinavia, Germany, Hungary and Greece.

BOSTON STUDENTS REVEAL TRUE MUSICAL QUALITIES

Faelten School Graduates Shed Lustre on Alma Mater—Schroeder Pupils in Brilliant Recital

BOSTON, June 16.—The graduating exercises of the Faelten Pianoforte School of this city were exceptionally fine this season, and for the concert by four members of the graduating class, given in Jordan Hall on Monday afternoon last, an audience assembled that occupied all available standing room. Charles Cushing Fearing played the Third Concerto, Op. 37, of Beethoven; Mary Morton Washburn played the Second Concerto, Op. 22, of Saint-Saëns; William Charles Heller played the Hungarian Fantasy of Liszt, and Anne Hathaway Gulick played the Paderewski Concerto, Op. 17.

These four accomplished young pianists were assisted by forty-four members of the Boston Symphony Orchestra, Ernst Schmidt, the assistant conductor, wielding the baton. The soloists gave a most creditable account of themselves. It is rarely that a graduating pianist is accompanied by so distinguished an orchestra as the Boston Symphony, but the honor was well earned by these performers.

The graduating exercises of the 1916 class were held in Huntington Chambers Hall yesterday afternoon. The addresses were made by Carl Faelten, the director; Mrs. Reinhold Faelten, H. Frank Spurr of the faculty, and Louise Elinor Wright, the class president. The principal address of the afternoon was made by the guest of honor, Charles Burton Gulick, professor of Greek literature of Harvard University. Ensemble numbers by Beethoven, Wagner and Weber were played by members of the class on four pianos. A reception followed the exercises.

A song festival by the artist-pupils of Theodore Schroeder was given in Jordan Hall last evening before an audience that completely filled that auditorium. The

singers were assisted at the piano by Margaret Gorham Glaser and Herbert K. Beard. The program comprised various solo, duet, quartet and choral numbers presented by these singers: Marion Ashley Dyer, Eva May Pike, Mary Tracy, Beatrice Gillis and Gertrude Breene, sopranos; Sarah Daly, mezzo-soprano; May Sleeper Ruggles, Margaret MacAndrew and Inez Armstrong, contraltos; Jose Shaun and Earl Howard, tenors; Joseph Ecker, baritone, and J. Ransel Romine, basso. The program was well chosen, suiting the abilities of the various singers.

Noteworthy was the solo work of Mr. Shaun, the tenor, whose oratorio and concert successes have been numerous throughout New England the past season (his most recent success being at the Keene Festival, Keene, N. H.), and Mr. Ecker, the baritone, whose one recital here the past season is pleasantly remembered. Mr. Ecker sang "An die Musik" of Schubert and "Flow, Thou Regal Purple Stream," by Arnold. His voice has grown both in quality and quantity, and his singing on this occasion was one of the features of the program. Other individual successes were won by Miss Tracy and Miss Dyer, two excellent sopranos, and May Sleeper Ruggles, contralto, who gave a most creditable performance. For the program's closing number the chorus of ladies sang, unaccompanied, numbers by Beethoven and Brahms.

W. H. L.

Irene Pavlowska Returns to Light Opera

CHICAGO, June 19.—Irene Pavlowska, who made such an excellent impression last season with the Chicago Grand Opera Company in *Musetta* and other

roles, has been engaged to sing the leading rôle in the new operetta "The Amber Princess." Miss Pavlowska was singing at the Illinois Theater in Henry Savage's production of "Sari," when Maestro Campanini heard her and engaged her for the Chicago Company for last year.

M. R.

Brooklyn Philharmonic Club Honors Ashley Ropps

The Ladies' Auxiliary of the Brooklyn Philharmonic Club closed its season with a theater party and dinner at the Triangle Theater and the Hotel Imperial, on June 6. Ashley Ropps, the baritone, was the soloist and his singing of the Prologue from "Pagliacci" and "Rose of My Heart," by Lohr, as well as encores delighted the audience. He was in excellent voice and his offerings were given in a most finished manner. He was honored at the dinner, when the president of the Philharmonic Club, in behalf of the Ladies' Auxiliary, presented him with a silver-mounted umbrella, suitably engraved, for his efficient management of the various affairs given by the Philharmonic Club and the Ladies' Auxiliary during the season just closed. The significance of the umbrella is that it generally rains on Philharmonic Club nights.

The third organ recital by Robert Andrew Sherrard, associate of the American Guild of Organists, was given on June 15 at the First Presbyterian Church, Johnstown, Pa. Mr. Sherrard's excellent list of selections was supplemented by readings given by Mrs. Agnes Stover Martin.

CYCLE BY HOUSELEY HAS FIRST HEARING

Denver Audience Applauds Highly Interesting Setting of "Rubaiyat"

DENVER, June 2.—Henry Houseley, who has played a leading part in the musical life of this section for many years, and who is known in a far wider circle as the composer of numerous anthems, songs and cantatas, presented his latest work—a cycle for mixed quartet, piano and strings—at Central Christian Church last evening. The text of this new cycle is obtained from the well-known Fitzgerald translation of the "Rubaiyat." Thirty-five quatrains are utilized, set for quartet, duet and solo voices, and the work requires a little more than an hour for its performance. Mr. Houseley has chosen his own sequence in the arrangement of the quatrains, opening with—

Wake! for the sun behind yon eastern height
Has chased the session of the Stars from Night

and closing with—

Ah, Love, could you and I with Him
conspire
To grasp this sorry Scheme of Things
entire,
Would we not shatter it to bits—and then
Re-mould it nearer to the Heart's Desire!

Many of the quatrains are identical with those made familiar to concert-goers in the Lehmann "Persian Garden" cycle, a fact that almost forces comparison. Mr. Houseley disclaims familiarity with the Lehmann cycle, and his score assuredly shows no influence of the earlier work. Any slight atmospheric similarity may be attributed to the impelling influence of the text. Without any attempt to utilize the idiom of musical expression that is commonly accepted as the oriental mode, Mr. Houseley has succeeded in clothing the graceful and sensuous verses with music that seems entirely appropriate and that, for the most part, charms the ear.

Mr. Houseley is most resourceful in the making of effective choral music, and while there are passages of real difficulty in the new cycle, the concerted numbers "sound" uncommonly well, when delivered, as they were last night by singers who have achieved a true ensemble. Mr. Houseley is a writer of the old school, and still regards the beauty of a melody line as it was understood before the advent of Schönberg, et al. He saves dissonance as a condiment to be used sparingly. Yet his cycle reveals some modern influences, such as independence of the bar line and freedom in tonality transitions.

It was difficult to judge accurately from last evening's performance whether or not Mr. Houseley had achieved the feat of avoiding monotony in writing so long a cycle to verse so similar in mood and meter, because some of his enthusiastic friends in the audience by their continued applause forced the repetition of four solos and a duet, thus prolonging the performance unduly. There is no doubt, however, that it is, in the main, music of compelling charm. The introduction of strings with the piano greatly enriches it. There are passages of great beauty in the instrumental score, in which the composer has supplemented the vocal writing with fine discretion, avoiding, for the most part, the monotony of unison melodies and yet sounding no counter themes of such insistence as to divert attention and interest from the voicing of the text.

The singers in this performance were Rose McGrew Schoenberg, soprano; Bessie Fox Davis, contralto; Robert Edwards, tenor, and Louis A. Reilly, baritone, all local choir and concert singers of prominence. They had been long and painstakingly rehearsed under the composer's direction, with the result of an unusually pliant and expressive ensemble. The score was rarely referred to, and all of the singers put into the performance an enthusiasm that bespoke a genuine liking for both the music and its maker. The solos were effective and, as previously recorded, were repeated in response to sustained applause. Mr. Houseley played the piano score and directed the performance and was obliged to rise at the conclusion of each number of his cycle to bow acknowledgment to his demonstrative auditors.

The cycle was preceded by a brief program of Mr. Houseley's songs, some of which are published and some still in manuscript, together with an effective soprano and baritone duet from his unpublished dramatic cantata, "Antony and Cleopatra."

Two students' concerts of unusual interest were recently presented, one by the Wilcox Studios before an audience that filled the First Congregational auditorium to capacity, and the other by the operatic class of Hattie Louise Sims at the Wolcott School auditorium, which was also well filled. In addition to several interesting solo numbers, including operatic arias and art songs, Mr. Wilcox presented the King's Prayer quintet from "Lohengrin" with organ accompaniment and two numbers by the Wilcox Women's Choral Club of twenty voices, an arrangement of Horsman's "Bird of the Wilderness" so impressing the audience that its repetition was demanded. Charles W. Kettering, baritone, sang Mrs. Salter's lovely "Lyrics of Sappho" cycle. The entire program and its performance evoked much applause and expressions of high praise. Miss Sims, whose thoroughness in such matters is widely recognized, presented excerpts from several operas with scenery, costumes and action. The performance gave much pleasure and added to Miss Sims's reputation for enterprise and efficiency in operatic coaching. J. C. W.

"Back to Nature" Frances Nash's Slogan

Young American Pianist Advocates Simplicity in Art and Life—No Telephone or Electricity Lights in Her Summer Home—Prefers Chopin to Ultra-Modernists—A Great Friend of Needy Student

"STILL waters run deep" is a proverb that may well be applied to Frances Nash, the young American pianist. The "stillness" was apparent at once to a MUSICAL AMERICA interviewer, for Miss Nash modestly requested permission to play the rôle of auditor while Evelyn Hopper, her personal representative, and Natalie Myers, an intimate friend, acted as narrators and general purveyors of information. The few remarks that Miss Nash did venture, however, clearly indicated that depth accompanied stillness. Simplicity and sincerity and a sane, normal outlook upon life were the traits most clearly revealed by the unassuming young artist, who prefers Chopin and Brahms to Schönberg and Stravinsky, and who would rather spend her summer in a little frame house in Heath, Mass., than be subject to the notoriety that attends a musician in a popular colony.

"Although I occasionally place a group of ultra-modern compositions on my programs, I do not believe in them as steady diet," Miss Nash said. "Chopin is sufficiently modern for my taste, and I derive the greatest pleasure from playing his works. I chose a Chopin concerto for my first appearance with orchestra in Berlin. While studying abroad, I had an opportunity for practising with orchestra that is not enjoyed by most young students. Twice a week an orchestra composed of students and members of the Royal Opera played at my home and afforded me the privilege of rehearsing many a difficult work that I could not have learned otherwise.

"While we are on the subject of the student, I have often wondered why more wealthy people are not interested in en-

Frances Nash, Popular Young American Pianist



couraging talent in the poor. Instead of leaving money to public institutions, a good part of it might well be left to the deserving pupil who cannot afford a musical education."

The last-named remarks were not idly made, as was proved a moment later by Miss Myers, who, only under protest from her friend, told of the great interest that Miss Nash had taken in many struggling young artists and how she had generously contributed toward making their musical educations possible, at the same time expressing a desire that the fact be kept secret.

"This week I am going to my little summer home in Heath, in the heart of



Miss Nash and Her Nieces at Her Summer Home in Heath, Mass.

the Berkshires, far from the noise of the city," Miss Nash continued. "The only people in the vicinity are the farmers, and not even they are startled by the life that I lead. My house has neither telephone nor electric light. I shall add one touch of modernity to it when I convert the New England barn into a sort of studio, by installing a piano and equipping the place with windows and window seats."

Miss Myers, who was a fellow student of Miss Nash in Berlin, took up the thread of conversation and related how they had given up practising the piano when the war broke out to assist in the work of preparing provisions for the army. Miss Nash, a loyal American, is glad to be home again, and looks forward eagerly to the fall, when she will appear in recital for the first time in New York. H. B.

ANOTHER TOUR FOR THE BALLET RUSSE

Metropolitan Musical Bureau Will Handle Next Visit of the Diaghileff Company

By arrangement with the Metropolitan Opera Company, Serge de Diaghileff's Ballet Russe will return to America next season for a tour of the United States, with Warrav Nijinsky and a famous première danseuse.

The tour will be under the management of the Metropolitan Musical Bureau, the new organization established some months ago at Æolian Hall, and which is taking over the extra-operative activities of the Metropolitan Opera Company. The ballet aggregation will be under the artistic direction of Mr. Nijinsky.

Concert managers throughout the country will be interested to know that the ballet, which comprises a unification of all the arts, will be handled as a "concert attraction." It will be booked through local clubs, managers and impresarios.

During the early part of October the tour will commence with a three weeks' engagement in New York; this will be followed by a tour embracing the leading cities of the United States. It will give them the opportunity to see Nijinsky and the original Ballet Russe company in a repertoire of ballets such as have been performed in the leading opera houses of Europe. The scenery and stage set-

tings will be by Bakst and other Russian master colorists. The music will be an important part of the ballet, representing, as it does, the works of composers of all times. The ultra-modern composers will be represented by Stravinsky and others. A large symphony orchestra will travel with the ballet.

The tour of the Diaghileff Ballet, under the management of the Metropolitan Musical Bureau, sets at rest a question which has been hanging fire for some time. Serge de Diaghileff's Ballet Russe in its first season in America had two weeks at the Century Theater, a tour as far West as Kansas City and four weeks at the Metropolitan Opera House as part of the regular subscription season. There was much discussion as to whether the ballet would return again to America when it left in May for a short season in Spain. Mr. Nijinsky is already in America, while the ballet will rejoin him later.

The Serge de Diaghileff Ballet Russe in being under the management of the Metropolitan Musical Bureau will merely be added to the others under their management, who already include Amato, Barrientos, Kurt, Martinelli, Sembach, Galli, the Metropolitan Opera House Orchestra, Schelling and the artists of the Music League of America.

The following cablegram was received on June 13 from M. Diaghileff by Otto H. Kahn:

MADRID, June 13, 1916.
Otto Kahn,
Metropolitan Opera House,
New York.

Season ended yesterday admirably. Their Majesties assisted every performance. Lopokova Tschernickeva Bolm Massine were introduced by me to the King who spoke enthusiastically to them; he wishes us return next spring; has twice received Stravinsky; asked him compose Spanish ballet. His Majesty wants us few galas San Sebastian August.

DIAGHILEFF.

Two Opera Stories for the Moving Picture Screen

"La Bohème," adapted to the purposes of the moving picture screen from Henri Murger's story, was shown at the New York Theater last week. The rôle of Mimi was played by Alice Brady, who gave a convincing and touching portrayal. The story follows the Murger book more closely than the version familiar to opera-goers. "La Bohème" is not the last of the operatic stories recruited for the screen, for announcement has been made that Beatriz Michelena is to appear in the rôle of Marguerite in "Faust," to be produced shortly by the California Motion Picture Corporation.

Lyric Club of Charles City, Iowa, in Novel Concert

CHARLES CITY, IOWA, June 12.—The Lyric Club of Charles City, under the direction of Frank Parker, gave the third and closing concert of the season Friday night, June 9, at the Congregational Church. The feature was the choral work, "The Foolish Virgins," by Marshall Kernochan, the solo parts being taken by Jessie Dodd, soprano; Mrs. R. H. Woodruff, contralto, and Mr. Parker, baritone. Mr. Parker also furnished two song groups, one of which was Deems Taylor's new cycle, "The City of Joy." Marie Howland was the accompanist.

On Sunday afternoon, June 11, Miss Fyffe presented her violin pupil, Irene Forte, of the West Newton (Mass.) Music School, in recital. Miss Forte was assisted by a piano pupil of Miss Fyffe, Edith Rae and by Miss La Palme, cellist, pupil of Mrs. Charlotte White of Boston. Lillian G. West, who is head of the piano department in the music school, played the accompaniments. Miss Fyffe is the director of the West Newton Music School, which has done pioneer work in bringing such schools directly into co-operation with the public schools.

MUNICIPAL ORGAN RECITALS PLANNED

Cincinnati to Inaugurate Weekly Series—College of Music Commencement

CINCINNATI, June 17.—Cincinnati is about to inaugurate a series of municipal organ recitals for which the great pipe organ in Music Hall is to be used. This fine instrument, which originally cost \$35,000, stands mute with dust-filled pipes except on rare occasions, such as the May festivals or some incidental gathering of citizens. It is now to be heard regularly on Sunday afternoons in a series of popular-priced recitals presided over by Herbert Sissons, an organist who recently joined the musical fraternity of Cincinnati. Mr. Sissons was formerly in Cleveland and New York, and was a pupil of Guilman in Paris. The first recital will be given Sunday afternoon, June 23. A nominal charge of ten cents will be made for each seat.

An imposingly large number of students were graduated from the Cincinnati College of Music Thursday morning. The program was directed by Albino Gorno, and contained vocal, instrumental and ensemble music. The college orchestra, assisted by several of the men of the Cincinnati Symphony Orchestra, accompanied the Trio from "Fidelio" and the Sextet from "Cosi Fan Tutti" with excellent results. It also furnished an admirable accompaniment for Thomas Hughes, a capable pianist and pupil of Frederick Hoffman. His selection was the first movement from the Rubinstein Concerto. The college orchestra also accompanied.

Faye Jones, pupil of Romeo Gorno, disclosed well-developed talents in the Adagio and Allegro from Godard's Concerto.

A remarkably interesting graduate, and one whose presence revealed the wide scope of influence of the Cincinnati College of Music, was a young Japanese girl, Suga Umezaki, a native of Nagasaki, who received certificates and diplomas in public school music and in voice. Miss Umezaki received her early education at a mission school founded and supported by prominent Cincinnati women. It was here that the young Japanese girl heard of Cincinnati as a music center, and three years ago she came to this city to take up the serious study of music. She has been a voice pupil of Hans Schroeder and a pupil in public school music of Arnold Gantvoort, manager of the college. Miss Umezaki is on her way to Japan, where she intends to establish herself as a teacher of music.

A notable recital was given by the pupils of Rosa Bartschmidt Thursday evening. Frau Bartschmidt, who was a pupil of the great Lilli Lehmann, has been extraordinarily successful during her brief residence in Cincinnati.

The Woman's Monday Musical Club last Monday elected the following officers: President, Mrs. Leon Harris; first vice-president, Emma Weiler; second vice-president, Mrs. Agnes Schath; corresponding secretary, Eva Sauer; recording secretary, Mrs. Charles Towne; press secretary, Amelia Haeckle, and treasurer, Mrs. Frank Sackett. Three new members were admitted into the club, Arbutus MacQueety, reader; Miss A. Curtiss, soprano, and Mrs. Zinn, contralto.

A. K. H.

Sara Peakes, teacher of voice in Bangor, Me., presented her pupils in recital on June 12. Those who appeared were Margaret Mitchell, Amy Morgridge, Margaret King, Helen Ritterbush, Bernice Savage, Sadie McGaughey, Ruth Burr, Mildred Widdoes and Mrs. H. F. Drummond. Mabelle Sawyer was the accompanist.

A successful benefit concert was given at Memorial Hall, Monson, Mass., June 5, by Lucy B. Woodward, pianist, of Hartford, Conn., and Anna E. Krause, contralto, of Monson. Miss Krause is a member of the Congregational Church Quartet of Monson and has gained an enviable reputation as a soloist. She is a pupil of Charles White of Boston.

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UNIQUE CONTEST OF SONG IN COLORADO

State Event Draws 431 Competitors—Prize Awarded to Two of Them

Report of a unique song contest that attracted the finest musical talent of Colorado comes from the *Rocky Mountain News* of Denver. This paper, together with *The Times* of Denver, conducted the competition, which drew 431 contestants from all parts of the State and laid emphasis upon Colorado's prominence in music.

Music-lovers from far and wide thronged the Auditorium in Denver to hear the twelve contestants who survived from the long list of entries, and at least 2000 were turned away disappointed. Most of the singers were young people at the beginning of their careers, but the applause and the enthusiasm that they evoked would have satisfied the most seasoned campaigner in the musical field. The judges sat on one side of the stage, screened from the audience and the contestants, whom they knew only by number.

The judges were Edward Danforth Hale, Colorado Springs, dean of the school of music, Colorado College; George M. Chadwick, professor of music, University of Colorado; Henry Houseley, Dr. L. B. Longacre and Dr. J. Nicoll Vroom.

When Dr. L. B. Longacre, the chairman, announced that the prize singers were No. 6 and No. 7, Alice Forsyth and Chauncey Parsons came upon the stage amid a volley of cheers and applause.

Mr. Parsons, a native of Boulder, has had to study evenings and Sundays, as he is employed in business. He is a pupil of Vere Stiles Richards.

Miss Forsyth, a pupil of John C. Wilcox, has studied only one year. She is employed in the Colorado Museum of Natural History, doing work in sculpture.

The other star singers in the contest were Royden Massey, Alfonso Ortiz, N. S. MacDonald, Edward E. Hartwell, Milnor Gleaves, Mrs. William Frantz, Stella Toffler, Gertrude Livingston, Jane Crawford Eller and Mary Bowles.

The two prize singers are on their way

to New York to make a "scholarship record" in the laboratories of the Columbia Graphophone Company. It is probably the first time that unknown singers will have the privilege of making a phonograph record that will find its way into many homes throughout the country.

As soon as this record is placed on the market every Columbia dealer in Colorado will turn over the profits from its sale of twenty-five cents to the scholarship fund to be established to help worthy young musicians each year.

It is interesting to note that the majority of the entrants in the contest, which was conducted jointly by *The News* and *The Times* and the Columbia Stores Company, were self-supporting young singers who must make sacrifices to obtain musical educations.

BELLE GOTTSCHALK'S TOUR

Soprano Arouses Unbounded Enthusiasm at St. Mark's School

Belle Gottschalk, the popular lyric soprano, during her recent New England tour gave a recital at St. Mark's School, Southboro, Mass., on a Sunday evening and also sang the solo parts in Horatio Parker's "Oh! Rest in the Lord" at the afternoon service, with the boys' choir.

Miss Gottschalk made a rousing success with the boys of St. Mark's and masters as well. Dennison Fish, head of the music department, accompanied. A large boys' chorus did "The Chimes" from "Robin Hood," with Miss Gottschalk as soloist, to the immense satisfaction of the boys and adult audience. Many encores were given at the urgent insistence of the youthful audience, the vociferous applause being followed by a school cheer for the soloist. In the audience was a nephew of Mary Garden, a student at the school.

Mabel E. Davis, teacher of pianoforte in Worcester, Mass., presented her pupils in a recent recital. The pupils who took part were Marion Balcom, Caroline Riverneider, Helen Monigle, Ada Starr, Elsie Channin, Helen Balcom, Elsie Felton, Marion Webb, Miriam Smith, Annie Morgan and Peter Morgan.

Sunday music in Richmond, Va., was held unlawful by Police Judge Crutchfield in convicting several persons arrested for violating the "Blue laws."

of the leading part in "Czar and Zimmermann," given by the Behrens' Operatic Society in Philadelphia a few weeks ago. The others have won name through their singing in principal choirs of Philadelphia, Baltimore and this city.

In addition to the "Rustic Wedding," which was sung in costume and with appropriate scenery, a series of vocal solos were given which proved highly acceptable. John A. Thomas, Jr., a pupil of Wassili Leps of Philadelphia, played the accompaniments and also gave several piano solos, including the "Caprice Viennois" and "Liebesfreud," by Kreisler, which drew much favorable comment.

Graduates of the Ursuline Academy this week gave their annual concert in the New Century drawing rooms. Ursuline has gained an enviable reputation throughout the musical East for the thoroughness of its course of instruction and the work of this year's class was fully up to the standard which heretofore has been attained. A sextet of sopranos and altos sang Moszkowski's "Venetian Summer Night," and the *allegro* of Haydn's Symphony No. 2 was played on three pianos.

Rollo F. Maitland, organist of the Memorial Church of St. Paul, Overbrook, Philadelphia, and a member of the American Guild of Organists, assisted by the choir of Grace Church of this city, this week gave the "Flower Festival of Songs," which was really in the nature of a testimonial to Mr. Maitland himself. Norris C. Morgan was choirmaster. The program included among other works Gillette's "Chanson de Matin," dedicated to Mr. Maitland; Mozart's "Gloria in Excelsis," Dubois' Toccata in G, Nevins' "Will-o'-the-Wisp," and Schubert's "March Militaire."

Dates for the five concerts in Wilmington to be given by the Philadelphia Symphony Orchestra during the season of 1916-17 have been announced. The concerts will be given in The Playhouse on Monday evenings, Nov. 13, Dec. 11, Jan. 15, Feb. 5, and March 5. Heretofore only four concerts have constituted the regular season here, but in view of the increased attendance and appreciation displayed during the season recently ended, it has been decided to extend the series. Julia Culp and John Powell, pianist, have been engaged as assisting artists.

T. C. H.

ENCOURAGING NATIVE TALENT IN AUSTIN

Musical Festival Association Has Progressive Program for Next Season's Work

AUSTIN, TEX., June 16.—With a successful season just brought to a close, the Music Festival Association of Austin, with Mrs. Robert Crosby as president, is already planning better things for the coming year. The artists' bureau of the association met at the home of the chairman, Mrs. Margaret K. Moore, Monday, June 12, to choose the artists for the series of three subscription concerts which will be given as in past years. The names of the artists to appear will soon be announced.

In addition to these three concerts, the Young People's Auxiliary of the Music Festival Association will arrange a concert each month for exclusively local talent, and at least one other concert will be given for the purpose of introducing the best artists from other cities in the State.

The purpose of the Music Festival Association is threefold: First, to bring artists of world-renown here for the benefit and entertainment of our citizens; second, to offer every encouragement to teachers and students by giving them an opportunity to appear in public; third, to introduce as many as possible of the State's best artists, thus making their excellence known and encouraging them to feel that their own town and State recognize their ability.

The first annual convention of the Texas State Music Teachers in San Antonio selected Austin as the meeting place for 1917. At that convention Prof. H. Guest Collins and Frank L. Reed of Austin were elected to the board of directors of the association. Professor Collins has been teacher of music in the Texas Institute for the Blind for many years and Mr. Reed is head of the department of music in the University of Texas.

As a direct result of the convention in San Antonio the music teachers of Austin have decided to organize a local association and will endeavor to raise the standard of music teaching in this city.

A fine musical program was given under direction of Professor Reed at the closing exercises of the University of Texas, Sunday morning, June 11. The Municipal Chorus, accompanied by the People's Orchestra, gave the following numbers:

"Hallelujah Chorus," from "Messiah," Handel; "Thanks be to God," from "Elijah," Mendelssohn; "March Pontificale," Gounod; "Rakocsv March," from "Damnation of Faust," Berlioz; two hymns—"Coronation Hymn" and "Adeste Fideles."

GRACE GARDINER NORTON.

Zanesville Soprano Sings Songs of Local Composers

ZANESVILLE, OHIO, June 17.—A busy week in music brought a song recital by Cora Jean Geis, soprano, and three recitals by the piano pupils of Mrs. Charles F. Chappelear. Miss Geis is the possessor of a dramatic soprano voice of range and sweetness, and was never heard to better advantage in Zanesville than in the recital Friday evening in the Schultz Theater. A feature was her singing of two compositions by Mary E. Schorbe and one by Harriet Rusk, both local musicians. Miss Schorbe's compositions are "Thou Art Like Unto a Flower" and "The Land Where Violets Bloom," and Miss Rusk's composition is "He Loved Her." Among those assisting Miss Geis were Josephine Ayers, violinist; Albert J. Baerstein, basso; Prof. Edward H. Freeman, Mrs. Mayme Clossman Koska, Mrs. Louise Mylius Pfister and Mary E. Schorbe, pianist.

H. W. J.

Sing Russian Duets at Allied Bazaar

Mme. Nina Dimitrieff, the Russian prima donna, and J. Massell, her instructor, recently sang some Russian duets at the Allied Bazaar. The famous duet by Glinka, "Do Not Tempt Me," gave much pleasure. The singers exhibited unusual finish and warmth.

Oberlin Musical Club of New York Holds Final Meeting of Season

The final meeting for the year of the Oberlin Musical Club of New York was held on June 6, with Maude Tucker Doolittle, the president, at 606 West 116th Street. Miss Bleu, pianist, of Dayton, Ohio, and the Misses Hughes and Fromm, soprano and contralto respectively, pre-

sented an unusually attractive program, consisting of Chopin's Sonata in B Minor, two preludes by Rachmaninoff, two numbers by Rudolph Ganz and a "Transcendental" Etude by Liszt. An aria from "Barber of Seville," another from "Il Trovatore" and a duet from "Aida" were the vocal numbers.

Swiss Singers Hold Festival in Newark

A festival of song was held on June 11 in Newark, N. J., by the Swiss Alpine Singing Club, of which Paul Musaeus is conductor. Assisting were the Jura and the Swiss Maennerchor of New York, the William Tell of Brooklyn, and other out-of-town organizations. Pieces by Offenbach, Verdi and Schubert were offered, as well as folk songs. The contralto soloist was Gertrude Pfandler. The following officers were elected for the ensuing year: Lorenz Walther, president; John Moeri, vice-president; John Lier, A. Widmar and G. A. Giger, secretaries, and Emil Keller, treasurer.

Miss Mundell's Graduate Pupils in Brooklyn Recital

In a program of well-chosen numbers several young women artists, the graduate pupils of M. Louise Mundell, were heard on June 14 at the Mundell studios, 152 Hancock street, Brooklyn. Besides the Mundell Trio, composed of Ruth Hoogland, A. Claire Lampman and Miss Mundell, appeared Suzanna W. Yearick, Mrs. Lucy Mallory-La Forge, Mabel Louise Heyer, Margaret S. Bennitt and Master A. Russell Thompson. The last-named began his tuition last October and has recently won the position of soprano soloist at the Garden City Cathedral, famed for its boy sopranos. The young performers were ably accompanied by Wilhelmina Muller and assisted in the program by Albert F. Metz, violinist.

Low Ebb of Huntington's Finances Deprives City of Summer Concerts

HUNTINGTON, W. VA., June 14.—That it will be impossible for the city to furnish funds for the purpose of reviving the free summer band concerts which were so successful here two years ago, was made public by Mayor Sehon yesterday. Five hundred dollars is needed for the project. The mayor's announcement answered the request made by Emile Raspillaire, Nicholas Nuzzi and W. D. Connell, a committee representing the Citizens' Concert Band.

William Weston's Plans

William Weston of Boston, who recently completed a tour of this country as accompanist of Havrah Hubbard, will preside at the organ of the Arlington Street Church, Boston, during the summer Sundays. Mr. Weston will also be connected with the Music Colony summer classes of Arthur Wilson, the voice teacher, of Boston, during the summer session, in Wellfleet, Mass. An attractive list of musicales and concerts has been arranged by Mr. Wilson to be given in the neighboring summer resorts on Cape Cod, the artists to give the programs all being members of the Wellfleet Music Colony, with Mr. Weston as accompanist.

Two interesting recitals took place recently at Galveston, Tex. Ella Courts Beck, soprano, appeared for the benefit of the Thirty-third Street Methodist Church Building Fund, and the Girls' Glee Club, under the direction of H. T. Huffmaster, gave a concert in the Auditorium of the Scottish Rite Cathedral. Those who appeared besides the Glee Club were Dorothea Kellner, Beatrice Huffmaster, Nonie E. Thompson, Oscar Halvorsen, Mrs. R. Frapart, Lottie Stavenhagen, Elsie Vieweger, George Doscher and Byrle Colby.

A number of pupils of Charlotte Beebe recently gave an informal piano recital in the home of their teacher, New Haven, Conn. The list of soloists was as follows: Doris Witterwell, Frank Harlan, Ellen Malone, Regina Witterwell, Dorothy Sofield, Rebekah Harte, Werner Evarts, Dorothy Munise, Adelbert Sprague, Gertrude Warmingham, John Shanley, Isabel Warmingham, Doris Kirschner, Elinor Hand, Dorothy Boyle, Mary Sofield, Ruth Sofield, Ruth Grodske, Florence Jacobson and Ruth Tester.

"A Year of Modern Music" is the subject that will be taken up by the Thursday Morning Music Club of Zanesville, Ohio, in 1916-17, according to the year's program which has just been issued. American, English, German, Slav, Italian, Spanish, Scandinavian, French and Russian composers will be studied, the programs being interspersed with organ recitals.

MAY ERECT CONCERT HALL IN WILMINGTON

Hope to Flank New Library with \$300,000 Auditorium—City Active Musically

WILMINGTON, DEL., June 17.—The sum of \$325,000 has been raised for the construction of a new free public library building to form a side of the public square and flank the newly constructed city and county building, which cost \$1,000,000. Now there is talk of raising a sufficient sum to erect an auditorium for music, public lectures, and public events of a cultural type, seating from at least 3000 to 5000 and costing from \$300,000 upward, with frontage on the square. Thus there would be literature, as represented by the library building, on one side; music, and possibly fine arts, on the opposite; public interests in the third, and the whole square made complete by the huge du Pont building, which typifies the commercial activities of the city. Such a square, already one-half constructed, and three-quarters assured, would form one of the most beautiful as well as artistic sights of any city of the entire country.

Considering that it is the fag end of the musical season, Wilmington this week enjoyed an exceptional quantity of much that is best in recital line. Nor was quality lacking. There were a song cycle, an instrumental and vocal concert, and, finally, "A Flower Festival of Songs," with pipe organ and chorus.

For the benefit of the Teachers' Retirement Fund of the schools of the city, Katherine T. G. Wales, Ruth Wilson, George McHugh and Frederick W. Wyatt gave the song cycle, "A Rustic Wedding," in the auditorium of the Wilmington High Schools, before a most enthusiastic and appreciative audience. Mrs. Wales already is well known throughout the East for her solo work in various cities, and particularly for her singing

8000 ANXIOUS TO STUDY THE VIOLIN

Richmond's Experiment in Public School Classes Proves Their Great Value

RICHMOND, VA., June 17.—The success of the After School Violin Classes is indicated in the fact that when the movement was inaugurated here last fall it was limited to fifteen centers and about 400 pupils, whereas now there are 8000 requests for membership in eighty centers. Director Walter C. Mercer of the musical department of the public schools of Richmond is enthusiastic over conditions and predicts that the violin classes will arouse more interest in music than any other one feature in the life of the city. The violin classes are taught in the public school buildings after school hours and the keenest interest is manifested by both the pupils and the teachers.

In the concert given by the classes recently at the close of the session, city officials and those versed in music were amazed at the proficiency of the little violinists, some of them being less than ten years old. There were solo numbers and concerted pieces and the playing of the little musicians was a revelation to the older people of the audience. It is generally conceded that in the course of another year there will be an excellent orchestra in the public schools and in the near future there will be a band of school children capable of giving a most creditable concert or furnishing the music for any school occasion.

Music is heartily indorsed by the public school system of the State and Mr. Mercer, director of the music of the public schools of this city, is vice-president of the Virginia Music Association, organized with John G. Corley as president, for the promotion of music in the schools, colleges and home life of the people of the State.

The benefits of the method as formulated by the Board of Education are as follows: (1) To teach the pupils to appreciate the best in pure music; (2) to train, possibly for a vocation; (3) to help the school orchestras by training players of the violin and other instru-

ments; (4) to arouse interest in music generally throughout the community; (5) to give manual skill and bodily poise; (6) to afford another means of recreation.

At the closing exercises of the classes four prizes, consisting of violins worth \$25 each, were awarded to the pupils making the greatest progress during the season. The prizes were donated, two by The Corley Company, one by the News Leader Publishing Company and one by Walter C. Mercer, director of school music. The prizes were won by Margaret Hayden, James Tignor, Ellen Hudgins and Mayo Carter. W. G. O.

CHICAGO CHAMBER CONCERT

Society of American Musicians Presents Its Concluding Program

CHICAGO, June 19.—The last concert of the series given under the auspices of the Society of American Musicians at Fullerton Hall, Art Institute, took place yesterday afternoon. A quartet composed of four members of the American Symphony Orchestra (Guy Woodard, first violin; Joseph Bjornson, second violin; Sigmund Schein, viola, and Richard Wagner, cello) performed two movements from the Dohnanyi Quintet, Op. 1, with the assistance of Florence Scholl, pianist. Hazel Eden, soprano, sang two groups of songs.

The quintet was well played and Miss Eden disclosed a well-controlled and beautiful voice in songs by Veracini, Dunn, Salter and Lehmann. Frank Mannheimer played the accompaniments efficiently.

Other numbers on the program were two movements from the Mozart Quartet, No. 12; Canzonetta from Herbert's "The Serenade"; a movement from a Trio by Schubert; "Entr'acte Valse," by Helmesberger, and "Bacchanalle," by Glazounoff, for piano, violin and cello. M. R.

"Progressive Series" in Glens Falls

GLENS FALLS, N. Y., June 19.—Within the past month, through the efforts of Mrs. Ardele Ingalsbe, the prominent piano teacher of Glens Falls, N. Y., a normal class of the local teachers has been formed for the study of "The Progressive Series of Piano Lessons," edited by Leopold Godowsky.

The following teachers have enrolled to qualify as "Progressive Series" teachers: Mabel B. Tefft, Helen Gilchrist, Vera H. Weisbach, Laura E. Kinne, Alda Scott, Ruth Sumner, Bess D. Skeels and Ruth Lebrecht.

MISS HINKLE WEDS MR. WITHERSPOON

Noted Singers Married as Only Few Intimate Friends Attend Ceremony

Herbert Witherspoon and Florence Hinkle, both singers well known in the musical world, were married last Tuesday at the West End Collegiate Church, New York. The Rev. Dr. Cobb, pastor of the church, performed the ceremony.

The bride's parents and a few intimate friends, including Catherine A. Bamman and Ada Campbell Hussey, and Mr.



Florence Hinkle, the American Concert Soprano, and Herbert Witherspoon, the Basso, Who Were Married on Tuesday

Witherspoon's mother and sisters attended the wedding.

Miss Hinkle, in comparatively few years, has established herself as one of the greatest concert and oratorio sopranos in America. Besides possessing an unusually fine voice she is an excellent musician, and on many an occasion has proved her worth by her ex-

tensive knowledge of the oratorio repertoire. Miss Hinkle is one of the most popular concert singers before the public to-day and was recently chosen a soprano soloist in Mahler's Eighth Symphony.

Mr. Witherspoon has been associated with the Metropolitan Opera Company for a number of years as basso soloist, besides being actively engaged in teaching in New York. This is Mr. Witherspoon's second marriage. His first wife was Greta Hughes, who divorced him last winter. She died a few months ago. Miss Hinkle is a pupil of Mr. Witherspoon.

THIBAUD'S COMING ASSURED

Violinist Tells Manager He Will Be in America All Next Season

Loudon Charlton has received the following cablegram from Jacques Thibaud: "You can positively count on me for the entire season, beginning in October." This means that the violinist, who has been in the French Army since the outbreak of the war, has been granted a leave of absence because of injuries sustained while on military duty some weeks ago.

Jacques Thibaud has made two successful tours of America, and a third was scheduled and well booked when the outbreak of the war compelled a change of plans. Thibaud entered the service immediately, being attached to the staff of General Gallieni, and as a member of the automobile corps went to the extreme front more than twenty times within the first few weeks. The work was extremely hazardous, and the violinist acquitted himself with distinction, serving uninterruptedly upon one mission after another until his accident. His injuries were serious, and his recovery slow, a fact which prompted the Army Board to grant him a year's absence.

Kaltenborn Orchestra Offers Attractive Park Program

The program to be given, through the generosity of Elkan Naumburg, on the Mall, Central Park, by Franz Kaltenborn and his orchestra on Sunday afternoon, June 25, reads: "Star-Spangled Banner"; march, "Queen of Sheba," Gounod; Chorale and Fugue, Bach; Nocturne and Scherzo from "Midsummer Night's Dream" (horn solo, Herman Dutschke); Mendelssohn; "Dance of the Hours," from "Gioconda," Ponchielli; selection, "Thais," Massenet; Overture to "Rosamunde," Schubert; trumpet solo, from "Trumpeter of Säckingen," Nessler (played by S. Finkelstein); waltz, "Artist's Life," Strauss; Spring Song, Van der Stucken; "Les Préludes," Liszt; "America." The next succeeding Kaltenborn concert will take place on Tuesday, July 4, at 4 o'clock.

Harold Hurlbut was soloist at a banquet held at the Commercial Club, Portland, Ore., June 7, and won much praise for his singing. Recitals have been given in Portland recently by pupils of Jocelyn Foulkes, Mrs. Jessie O. Steckle, Nettie Leona Foy, Delia Windsor and Alice Newhall.

When Leonard Bloomfield Zeisler was married in Chicago, on June 14, to Ruth Szold of Kewanee, Ill., Mrs. Fannie Bloomfield Zeisler, his mother, played the wedding march.

Introducing Community Singing on East Side

A Successful Experiment in John Jay Park—Audience Gradually Catches the Spirit of the Occasion and Those Who Came to Scoff Remain to Sing

"ANNIE LAURIE? Sure we know de lady!" "Who is she?" "What's she look like?"

A stiff breeze from the East River tossed about these and sundry similar humorous expressions emanating from the youth of New York's proletariat. To John Jay Park, which graces the eastern extremity of central Manhattan, they came on this particular evening—June 15—to scoff (it seemed), and remained to sing. For sing they finally did; at first with timidity, then, gradually, submerging self-consciousness and making among themselves that peculiar and often touching natural harmony which thrives, uniquely enough, only in the beehives of urban life.

The event was another branching forth of that great movement to inculcate and prosper community singing in New York. For some time prior to this evening a small sign had informed habitués of John Jay Park that neighborhood park singing was to be inaugurated there on June 15. The sky was moody, threatening a deluge. The air was chill, the sea breeze doubly damp. Nothing daunted, some seventy-five, urged by a common impulse of curiosity, gathered and awaited developments.

It had been given out that the words of a number of favorite songs, patriotic and sentimental both, would be flashed upon a screen. The foreign element comprehended this only in a dim way; to them the white sheet signified but one thing—"the movies." They were doomed to disappointment, as were the projectors of the movement (a number of

well-known New York settlement houses and social workers) for the lantern slides were lost in transit.

At about half after eight a cheery young man raised his megaphone and addressed the multitude, half of whom, possibly, were young boys. Ralph Grosvenor (he with the megaphone) worked mightily and cunningly to bring about harmony among those present. The bulk of credit due for the results attained under adverse conditions, however, should be awarded to the Edna White Trumpet Quartet. These four young women, artists all, bore the brunt of the drudgery. Their task was to introduce each song to those on hand; to stimulate and urge on the reluctant, to bring home the music trenchantly. Their work was nobly done; such a combination of instruments proved the most ideal imaginable for a purpose of this kind.

Gradually, very gradually, the audience caught the spirit of the thing. Who among us can resist the crisp strains of "Dixie" or the affecting melodic lines of "Suwanee River?" The various patriotic songs, "America," "Columbia, the Gem," were lustily sung; others, such as "My Bonnie Lies Over the Ocean," proved somewhat less familiar. All things taken into consideration, this inaugural in John Jay Park may be accounted successful. The following concerts will prove less difficult to launch and regulate than was this first.

It is expected that community singing in John Jay Park will take place once a week throughout the summer. After it is an assured success, the organization will move on to other parks, giving attention first to Tompkins Square Park, Hudson Park, and St. Gabriel's Park. B. R.

MUSIC TEACHERS OF NEW YORK CONVENE

Twenty-eighth Meeting of State Association Held at Syracuse This Week

SYRACUSE, N. Y., June 20.—The twenty-eighth annual convention of the New York State Music Teachers' Association started this morning and will continue for three days at Crouse College, Syracuse University. The convention was opened by an address by Mayor Walter Stone, speaking for the city, and George A. Parker, dean of the College of Fine Arts, on behalf of the university. Frederick Schlieder, president, responded for the association. These exercises were open to the public.

Later in the morning there were vocal and piano conferences, with Ella Perfield, Walter L. Bogert (chairman of Voice Conference), Luigi Parisotti and George Shea. In the afternoon Charles Courboin gave a splendid organ recital in the Baptist Church. The "Critical

Conference" was presided over by Mr. Schlieder. Speakers were Miss Perfield and Dr. G. C. Gow.

At the evening concert Henry Holden Huss, pianist, and Mrs. Henry Holden Huss, soprano, and Eleanore Payez, artist pupil of the Husses, together with Boris Hambourg, the cellist, gave an excellent recital. After this the Salon Musical Club, assisted by members of the faculty, tendered a reception to the members of the association and visiting artists.

The program for the remainder of the week follows:

June 21—Morning: Meeting of the Advisory Board and various committees. Piano conferences; voice conferences. Afternoon: Violin recital by Georges Vigneti. Piano recital by Sam Trimmer. Evening: Joint song recital by Lois Ewell and Henry Weldon. Piano recital by Leo Ornstein. June 22—Morning: Business meeting. Afternoon: Recital by members of the faculty of the College of Fine Arts, for the New York State Music Teachers' Association. Participating will be Dr. Adolf Frey, pianist; Conrad Becker, violinist; Frank Ormsby, tenor; Harry L. Vibbard, organist; Laura Van Kuran, soprano; Eliff C. Garrison, pianist; Alfred C. Goodwin, pianist. Evening: Annual banquet at "The Onandaga." L. V. K.



A number of the members of the Diaghileff Ballet Russe who have remained in New York appeared last week in vaudeville at the Palace Theater.

Mrs. Gertrude Elizabeth McKellar, a graduate of the Guilford Organ School of New York, has been appointed organist of the First Presbyterian Church, Burlington, Ia.

R. A. Laslett Smith, instructor of music in Central High School, Newark, N. J., has made a new setting of "Jersey Blue," a patriotic song written by Governor Richard Howell in 1794.

A studio recital by the seniors of Smith College, Northampton, Mass., was given on June 12 by Dorothy Mack, pianist; Irene Galleciez, soprano; Marion Phelps, violinist, and Jeanne Adler, pianist.

Jessie Mack Hamilton, soprano, assisted by Grace Kessler, pianist, gave a song recital at her home, 5057 Winthrop Avenue, Chicago, June 4, and presented twelve pupils in addition to her individual numbers.

Dr. J. Lewis Browne, the Chicago organist and musical director, opened a new organ at the Francis M. Moore Conservatory at Marquette, Mich., recently and gave an interesting recital assisted by a male quartet.

At the annual election of the Amphion Club of San Diego, Cal., officers elected were as follows: Gertrude Gilbert, president; Mrs. L. L. Rowan, vice-president; Mrs. E. T. Lannon, secretary and treasurer.

The organ of the First Church of Christ, Scientist, of Cedar Rapids, Ia., was dedicated on June 4, the entire service being devoted to a series of organ compositions, "Scenes From the Life of Christ," by Otto Malling.

The Hippodrome Amusement Company and the Northwest Concert Bureau, J. H. Lichtenstein, manager, are to take several artists to Seattle for popular concerts during the summer, Mme. Davenport-Engberg being the first to appear, June 25.

The chorus which participated in the recent music festival in Newark, N. J., organized as a permanent body last week and elected George J. Kirwin, president; William T. Carter and William R. Tuson, vice-presidents, and Mrs. Barbara Young, secretary.

The People's Choral Union, composed of negro music-lovers of Newark, N. J., gave a concert in the New Auditorium, June 8, before a large audience. A prominent feature was a chorus under the direction of Boston B. Purvis, the society's conductor.

The Phelps School, Wallingford, Conn., was crowded at its recent commencement exercises, when an enjoyable program was given by a girls' chorus, assisted by Jane Corwin, Mrs. William J. Schowolow and the Misses La Rone and Munro.

Mrs. Charles E. Ulmer has resigned her position as supervisor of public school music in Atlantic City, N. J., retiring under the provisions of the New Jersey Teachers' Pension Fund. She was for three years president of the Crescendo Club.

Felix Fox, the Boston pianist, has opened his summer home in Barrington, R. I., where he and his family will spend the summer season. Mr. Fox returns to Providence and Boston, however, during the week until the end of the present school year late in June.

Sonoma County, Cal., has a new ensemble organization that made its initial appearance at a concert of the Santa Rosa Choral Society recently. The quartet members are Mortimer Chapin, first violin; Ralph Harrington, second violin; Albert Miller, viola, and Charles Knapp, 'cello.

The program at the recent meeting of the Home Club of Washington, D. C., was furnished by the National Quartet, which gave solo and ensemble numbers. Among the participants were Elizabeth S. Maxwell, Lillian Chenoweth, William E. Baithwaite, Joseph K. Schonfield and Ethel Garret Johnston.

At the pageant given in West Orange, N. J., last week, the music was directed by Louis Wallner. The chorus consisted of Mrs. H. T. Seymour, Mrs. George Merck, Katherine Potter, Mrs. Herbert Barry, Marian Mellen, Mrs. Albert Wall, Barbara Wallace and Mrs. Philip McK. Garrison.

The twelfth annual piano recital was given on June 15 by the students of the Germantown (Pa.) School of Music, of which Albert Hustler is director. Pupils in the advanced course who showed particular merit were Elizabeth J. Hagerty, Elizabeth Ogg, Edna Hutchinson and Maud Hitchin.

The second class to graduate from the College of Fine Arts of the University of Washington, Seattle, Wash., will include Eilene French, voice; Elizabeth Schumaker, Olga Liska, Frances Lovely and Persia Horton, piano; Loretta Lohman, Public School Music. This latter department was created last year.

The Girl's Glee Club, the Woman's Club, the High School Orchestra and the Madrigal Club of Grafton, W. Va., joined recently in a pleasing concert that was largely attended. The proceeds were devoted to payment for the piano purchased by these organizations for the new High School Auditorium.

Ethel Coffin and Constance Finckel were presented recently in a piano recital by the Von Unschuld University of Music, in Washington, D. C. Both students acquitted themselves admirably in several selections. They were assisted by Mrs. O. D. Sweet, Mrs. E. F. Parkinson and Nan Fields, vocalists.

The Aborn Opera Company opened a season of six weeks of comic opera in Newark, N. J., on June 12, at Olympic Park, with "The Chocolate Soldier." The audiences have been large so far, and a successful run is indicated. The leading singers this week were Fritzie van Busing, Eileen Castles, Mildred Rogers, Forrest Huff and George Shields.

An interesting vocal program was given recently in Washington, D. C., by the pupils of Helma M. Cheeseman. The following took part: Helen and Elizabeth Molster, Lucy Sherwood, Celestia Denny, Mrs. William Wall, Myrta Reynolds, Hilda Simpson, Naomi Lynch, A. H. Leef, L. K. Ashford, J. H. Lynch, Mrs. C. V. Burnside and Mrs. David H. Oertly.

A piano recital by the students of Ida Hjerleid-Shelley was given on June 8 at Unitarian Hall, Sacramento, Cal. Dorothy McNairn was the principal performer, and was assisted by Mrs. H. G. Biegel, Alma Anderson, Marguerite O'Brien, Wilma Snowball and Hazel Ward. An interesting number was Dvorak's Slavic Dances, arranged for eight hands.

The Conservatory of Music of the Greenville (S. C.) Woman's College, Prof. Charles E. Poston, director, has just closed the most successful session in a period of more than sixty years. The following young women have been presented in graduating recital: Grace Coleman, Vinita Cureton, Frances Marshall and Geanne Perry.

Horatio Rench, tenor, and Mrs. William H. Jones, soprano, were heard in an interesting program at the Bayside Yacht Club, Bayside, L. I., on June 10. Mr. Rench is well known in Manhattan as a church and concert soloist and for his long service with the Criterion Male Quartet, of which John Young, George Reardon and Donald Chalmers are the other members.

Mabel Guile gave a musicale at her studio on Clinton Place, New Rochelle, recently, the program being enjoyed by a large company of friends. Miss Guile gave two groups of songs, one a Shakespeare and the other a dramatic group, the latter with accompaniment on the piano by May Roberts and with violin obbligato by Ruth Geils. Anna Karslake was the other singer of the evening.

Katharine Hill, a graduate teacher of the Shepard School of Music, Orange, N. J., presented her piano pupils in a successful recital, on June 10. Especially in the work of one tiny soloist, Marion Hill, who has been taught solely by her sister, was attention concentrated. Miss Hill herself closed the program and Mrs. Shepard spoke a few words of encouragement to the teacher and her young pupils.

A recital by the piano pupils of Katherine Gutchell, of Troy, N. Y., was given on June 3 at the home of Mrs. Edwin Buchman. The pupils who took part in an interesting program were Carolyn Frear, Winifred Loomis, Helmer Howd, Dorothy Gilly, Marjorie Gilly, Mildred Mackay, Mary Rogers and Edna Carr. Dorothy Buchman, pupil of Mrs. William T. Lawrence, was heard in a group of songs.

The Philharmonic Society of the Oranges ended its season recently with a concert in the Stockton School, East Orange, N. J. The orchestra of thirty amateurs was conducted by Rudolf Bergmann and was assisted by Mrs. Edwin N. Riggins, soprano, and William S. Eadie, violinist. The orchestral program was: Suppe, Overture, "Poet and Peasant"; Nevin, "Venetian Boat Song"; and Braga, "Angel's Serenade."

New officers for the Middlesex Musical Association of Middlesex, Conn., have been elected for the ensuing year as follows: G. Ellsworth Meech, president; E. K. Hubbard and Mrs. Edward G. Camp, vice-presidents; Katherine I. Bowen, secretary; Harold A. Williams, treasurer, and Joseph I. Lawton, assistant treasurer. The society has a deficit for the year of approximately \$400, but a fund on hand is almost sufficient to wipe out the loss.

The Montclair Glee Club, under the conductorship of Mark Andrews, gave an enjoyable concert, June 8. The chorus, consisting of about sixty young men, sang about seven part-songs in a manner that left nothing to be desired, and was ably assisted by Dora Gibson, the soprano; John Barnes Wells, the favorite American tenor, and Lionel Kozlyn, baritone. Had the weather been fair the concert would have been given *al fresco*.

The tenth violin recital by the pupils of Raymond L. Myers was given at the Y. M. C. A. Auditorium, Lancaster, Pa., on June 15. A feature of the concert was the excellent performance of a Haydn Symphony by the Pupils' Symphony Orchestra, under the direction of Mr. Myers. Those who appeared in solo numbers were William Diller, Virginia Straub, Bertha Krupa, Frank Ruth, Herman Slotkin, Gunhild Jette, Ernest Baker and Leigh Wittell.

One of the especially attractive musical events of the spring, the last of the series of delightful concerts for the benefit of the Tacoma Woman's Club House, was given by a group of prominent musicians in that city recently. Mrs. Chandler Sloam and Maude Kandle, sopranos; Coralie Flasket, pianist, and Fritz Kloepper, baritone, were the soloists. Two numbers were given by the Ensemble-Violinists' Club, under the direction of Mrs. C. E. Dunkleberger.

A recital by the pupils of Glenn Frier-mood was given at Indianapolis, Ind., on June 1 at the Propylæum. Participants in the song program were Mrs. R. S. Kinnaird, Mrs. R. Beake, Mrs. F. Johnson, Ruby Winders, Irene Collins, Mabel Brown, Cecile Hill and Eleanor Atkinson. The program of the Metropolitan School of Music of the same city, on May 27, was given by the cornet class of Leslie Peck, who arranged a unique program of numbers for cornet solos and choir.

The annual recital of the vocal pupils of Mrs. Grace Preston Taylor of Hartford, Conn., brought forth a goodly number of capable singers in an interesting program. Those who appeared were Caroline Heins, Jennie Dickinson, Marie d'Amico, Eleanor MacGregor, Mrs. Margery T. Mason, Mary Tracy, Nancyette

Day, Mrs. Seymour Kishman, Arline Fitzpatrick, Irene Tansley, Mrs. Grace Melberger, Arline Schrier, Florence Goodwin and Ruth Samuels.

On Sunday afternoon, June 4, the marriage was solemnized of Alma Meersse of Bayonne, N. J., and Edward Fajans of Brooklyn. Wilbur Follett Unger, the Montclair organist, played the wedding march and after the ceremony the bridegroom favored the guests at the reception with several artistically played violin solos, accompanied by Mr. Unger, who also contributed several piano solos. Mr. Fajans is the violin instructor in the Brooklyn public schools, and has just purchased a new home at 46 Halsey Street, Brooklyn, in which is located his studio.

Announcement that the membership of the Huntington (W. Va.) Choral Society will be limited to 200 during the next season was made recently by Director Alfred Wiley. It is believed that by limiting the number of voices in the chorus more satisfactory results will be attained. The season will open on Nov. 1 with the appearance of the noted Metropolitan soprano, Frieda Hempel. On Christmas night the society will present Gounod's "Faust" in concert form with the aid of the following artists: Hazel Eden, soprano; Rose Bryant, contralto; Horatio Connell, baritone; John Campbell, tenor, and Arthur Middleton, basso.

The Newark (N. J.) Music Festival Association, under the auspices of which the yearly festival is held each spring, has elected the following officers for the ensuing year: Wallace M. Scudder, president; Uzal H. McCarter, first vice-president; Franklin Conklin, Jr., second vice-president; Alfred L. Dennis, treasurer; T. W. Allen, secretary. The new board of directors consists of Louis Bamberger, J. H. Bacheller, William T. Carter, Jr., Senator Austin Colgate, Christian Feigenspan, Frederick Frelinghuysen, City Counsel Spaulding Frazer, J. H. Huntington, Jr., George J. Kirwin, Franklin Murphy, Edwin S. Prieth, George D. Smith, Charles Grant Shaffer and G. Wismer Thorne.

The Newark (N. J.) Musicians' Club has appointed the following members to committees for the year 1916-1917: Herbert Sachs-Hirsch, Edwin Wickenhoefer, Mildred S. Allen, Alexander Berne, Robert Griensenbeck, Sidney A. Baldwin, Harry M. Biggin, Mrs. E. A. Baumann, John A. Campbell, Irvin F. Randolph, Mrs. G. J. Kirwin, Ernest Burkhardt, Ethel Smith, Mary Bradin, Agnes Mulvey, Mrs. G. W. Baney, Mrs. Inez A. Potter, Frank C. Mindnich, William Theuer, Franklin Brannin, Mrs. Herbert Smith, Mary Potter, Nicholas Tynan, George J. Kirwin, Malcolm Corlies, Herbert Straham, Frederic C. Voss, James Philipson, George Kuhn, Robert Atwood and Edwin C. Chapman.

A recital of excerpts from grand opera formed the interesting program presented by the pupils of Mrs. Leslie Baird of Kansas City, Mo., on May 29. Those appearing were Grace Zoellner, Vivian Sperry, Aura Smith, Mrs. A. B. Harris, Dorothy Woods, Mrs. Nora Moss, Sarah Hocker, Mrs. Robert Weyer, Olive McDonald, Laura Parrott, Mrs. Raymond Waldon and Mrs. John Schmide-scamp. Another student recital of interest was that given by voice pupils of Ella Schutte on June 1, assisted by Nell McGinnis, violin pupil of Bertha Schutt. An excellent program was presented by Olive Witham, Mrs. Georgia McKinley Lilly, Gladys Besack, Mrs. Raymond Hanks, Lottie Braun, Olive Breed, Lola Duncan, Ethel Moore, Mrs. Grace Shafer Douglas, Alvin Lightburne, Catherine Ensminger and Mrs. Susan Anne Hardy.

The Musicians' Study Club of Montclair, under the direction of Wilbur Follett Unger, gave the third of a series of concerts on June 7, in the M. E. Church, West Livingston, N. J., before a large and enthusiastic audience. The program was similar to that of the two preceding concerts given recently in Caldwell and Montclair, and included compositions by Bach, Chopin, Schumann, Liszt, MacDowell, Pascal and Unger. All of the performers are studying under Mr. Unger, the Montclair composer and teacher. Lillie Meyer again served in the dual capacity of solo pianist and soprano soloist, and among the pianists deserving particular mention were Charles Roy Castner, Edwin Ulrich, Ruth Smith, Ida Meyer, Carrie Meyer, Jeannette Jacobus, Betha Stammelman, Ella Greenburg and Gladys Clegg.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Baker, Martha Atwood.—Swampscott, Mass., July 23.
Cadman, Charles Wakefield.—New York (Æolian Hall), Oct. 17.
Cole, Ethel Cave.—Bar Harbor, Me., July 15 to Sept. 1.
Dadmun, Royal.—Battle Creek, Mich., June 29.
Ellerman, Amy.—Marysville, Ohio, June 27.
Ganz, Rudolph.—Marquette, Mich., Oct. 26; Houghton, Mich., Oct. 27; New York, Baltimore, Morning Musicals, Dec. 15.
Glenn, Wilfred.—Worcester Festival, Sept. 26.
Gilkinson, Myrta.—On Tour Clifton, Tenn., Savannah, Tenn., Selmer, Tenn., Henderson, Whiteville, Somerville, Colliersville, Arlington, Stanton, Ridgely, Bells, Ripley and Millington.
Granville, Charles Norman.—June 24-25, Bridgeton, N. J.; June 26, Millville, N. J.; June 27, Salem, N. J.; June 28, Collingswood, N. J.; June 29, Columbia, Pa.; June 30, Lykens, Pa.; July 1-2, Sunbury, Pa.; July 3, Tamaqua, Pa.; July 4, Nanticoke, Pa.; July 5, Freeland, Pa.; July 6, Patchogue, L. I.; July 7, Southold, N. Y.; July 8-9, Stamford, Conn.; July 10, New Milford, Conn.; July 11, Lee, Mass.; July 12, Simsbury, Conn.; July 13, Rockville, Conn.; July 14, Manchester, Conn.; July 15-16, Northampton, Mass.; July 17, Meriden, Conn.; July 18, Milford, Conn.; July 19, Madison, Conn.; July 20, Westerly, R. I.; July 21, Taunton, Mass.; July 22-23, Milford, Mass.; July 24, Framingham, Mass.; July 25, Danvers, Mass.; July 26, Clinton, Mass.; July 27, Putnam, Conn.; July 28, Gardner, Mass.; July 29-30, Keene, N. H.; July 31, Winchester, N. H.; Aug. 1, Brattleboro, Vt.; Aug. 2, Newport, N. H.; Aug. 3, White River Junction, Vt.; Aug. 4, Ludlow, Vt.; Aug. 5-6, Brandon, Vt.; Aug. 7, Granville, N. Y.; Aug. 8, Whitehall, N. Y.; Aug. 9, Hudson Falls, N. Y.; Aug. 10, Gloversville, N. Y.; Aug. 11, Greenwich, N. Y.; Aug. 12-13, Shelburne Falls, Mass.; Aug. 14, Bennington, Vt.; Aug. 15, Cossack, N. Y.; Aug. 16, Saugerties, N. Y.; Aug. 17, Glen Cove, N. Y.; Aug. 18, Bridgehampton, N. Y.; Aug. 19-20, Port Jefferson, N. Y.; Aug. 21, Tom's River, N. J.; Aug. 22, Sayreville, N. J.; Aug. 23, Chambersburg, Pa.; Aug. 24, Woodstock, Va.; Aug. 25, Elkton, Va.; Aug. 26-27, Lewisburg, W. Va.; Aug. 28, Beckley, W. Va.; Aug. 29, Clifton Forge, Va.; Aug. 30, Lexington, Va.; Aug. 31, Roanoke, Va.; Sept. 1, Princeton, W. Va.; Sept. 2-3, Wytheville, Va.; Sept. 4, Radford, Va.; Sept. 5, Martinsville, Va.

SEATTLE RECITAL BY FOUR DEAF CHILDREN

Pupils of Mrs. Barkhuff Taught to Play Piano with Much Skill

SEATTLE, WASH., June 14.—A most remarkable exhibition of skilful and patient instruction was shown recently in Seattle, when Mrs. Ora Kirby Barkhuff presented four totally deaf children in a piano recital. Unless one had been told in advance that the performers did not hear one note that was struck, but merely felt the vibration, the playing would have been mistaken for that of the average pupil of like age and intelligence.

"I became interested," said Mrs. Barkhuff, "while visiting a school for the deaf, where I saw the children place their hands upon the piano to get the vibration, at the same time marking the number of beats in a measure, and then dancing. The thought came to me that I could teach these children to play the piano, and I began with a little girl of eleven, a strong, happy child of Spanish-American parentage. At the Oral School for the Deaf she had been taught to read the lips, so in this way I explained to her the notes on the keyboard and the staff, and, when all notes were learned, taught her five-finger and other preparatory exercises, scales and triads just as I would any other child. When teaching little pieces with words I would stand in front of her and sing; she could read my lips, and followed in her playing.

"I give the idea of different touches by playing upon the pupil's arms, showing them by pressure or weight the amount needed for certain phrases. Expression is harder to teach than rhythm, and each musical sentence must be compared with some concrete thing which they are to express; the whole composition must strongly excite their imagination. In teaching a new composition to a little girl I told her the melody was a girl standing by a brook, while the flowing notes represented the water; that she used her own comparison, however, was seen when she said, 'It is not a girl but a boy, it is too strong for a girl!'"

"By the different positions of the hands, arms and fingers, laughter, sor-

row, love and every emotion the composition suggests are conveyed. The deaf child knows from vibration when a note sounds, but whether loud or soft he does not know; hence, he can only be taught expression by the variety of touches.

"That these pupils enjoy their music," remarked Mrs. Barkhuff, "is evident, as the parents say they are never obliged to urge them to practice."

ALICE MAYNARD GRIGGS.

MIDDLETON CLOSSES SEASON

Basso Re-engaged by Metropolitan—Success in Festival Concerts

Arthur Middleton, the well-known basso, has been re-engaged as a member of the Metropolitan Opera Company for the coming season. He has just completed an exceptionally successful season. His final concert engagement was at the Norfolk Festival, where he took the place of Mr. Amato of the Metro-



Arthur Middleton, American Basso of the Metropolitan Opera Company

politan, who was indisposed. Mr. Middleton sang the Prologue from "Pagliacci" and "Largo al Factotum" from the "Barber of Seville" and other numbers. He was accorded an ovation, and his suc-

cess was one of the most noteworthy in the history of these festivals.

Other engagements this spring have included the Syracuse Festival, where Mr. Middleton sang for the fourth successive season, and festivals at Cincinnati, Ithaca, Indianapolis and Sharon, Pa. He was also soloist at the Worcester Festival last October and sang at three performances with the New York Philharmonic Society, two in New York and one in Brooklyn during the season. He had numerous other concerts and recital engagements.

In May Mr. Middleton was engaged as a member of the Quartet at the West End Collegiate Church. He will leave shortly for Musicolony, R. I., where he has purchased a bungalow site and is now building a summer home.

Ludwig Schmidt - Fabri Teaching in Atlantic City

PHILADELPHIA, June 17. — Ludwig Schmidt-Fabri, director of the Fabri Opera School of 1414 Arch Street, this city, has begun his summer term of teaching at Atlantic City, N. J., where he has a studio at 16 South Pennsylvania Avenue. Mr. Schmidt-Fabri had a distinguished career as a dramatic tenor in grand opera in Europe before he came to this country several years ago as operatic conductor and then as teacher of singing. A number of his advanced pupils appeared in the early spring at the Little Theater in a presentation of Strauss's opera, "Die Fledermaus." For the season at Atlantic City, Mr. Schmidt-Fabri has enrolled pupils from Philadelphia, New York and several other cities.

A. L. T.

Summer in New York for Max Jacobs

Max Jacobs, the New York violinist and conductor, will remain in the city this summer, doing a certain amount of teaching and preparing the programs for the concerts of his string quartet. He will also plan for the concerts which will be given by the Orchestral Society of New York and the Brooklyn Philharmonic, of both of which organizations he is conductor. He will make week-end trips to near-by places and fill a few solo and quartet engagements.

Two Wesleyan alumni, W. B. Davis and K. M. Goode, have written an opera "Brother Omega," announced for production on June 17 at the Middlesex Opera House, Middletown, Conn., as part of the commencement festivities of Wesleyan University. Mr. Goode, the author of the libretto, is an associate editor of the *Saturday Evening Post*, and Mr. Davis, the composer, is instructor in church music in Berkeley Divinity School and choirmaster and organist of Holy Trinity Church, Middletown.

Grace McBride, violinist, was presented in recital recently by the Ladies' Society of the First Congregational Church of Omaha, Neb., the occasion serving as a debut in the young artist's home town after three years of hard study in Chicago. Miss McBride established herself firmly in favor through her excellent technique, tone and interpretation.

DULUTH FESTIVAL OF THREE CONCERTS

Minneapolis Orchestra Principal Factor in Performances of High Distinction

DULUTH, MINN., June 5.—The Minneapolis Symphony Orchestra closed its tour with a "Spring Festival" last Friday and Saturday at the New Armory Building, giving two evening concerts and a matinée.

The program opened Friday evening with Berlioz's "Roman Carnival," which was given spontaneous applause. It was followed by Sibelius' Symphony No. 1 in E Minor, to which Mr. Oberhoffer gave a reading marked by authority and dramatic fire.

Leonora Allen, soprano, won her audience with her exquisite singing of Gounod's aria from "Mireille." Her voice is fresh and sweet, and she sings with intelligence. She responded to an encore.

Cornelius Van Vliet, the 'cellist, gave a wonderful interpretation of Serbia's "O Cara Memoria," and added Saint-Saëns' "Le Cygne," with harp accompaniment beautifully played by Henry Williams.

Louis Kreidler, baritone, was the third soloist, and sang the aria from "The

ADA CHADWICK PLAYS ON VIOLIN FASHIONED BY HER OWN HANDS



Ada Chadwick, Gifted American Violinist

Considerable comment was made last spring in the Boston and Springfield papers about a young woman violinist who had constructed her own instrument. The violinist was Ada Chadwick, born in Springfield, and graduated last spring from the New England Conservatory in Boston. At her graduation in June, 1915, she played the opening movement of the Lalo Spanish Symphony, winning special honors. She has studied under Eugene Gruenberg, the noted Boston pedagogue, and is the daughter of Charles Chadwick of the Steere Organ Company.

Miss Chadwick has done a considerable amount of work during the season just past. Concert appearances have been made in Roxbury, Brookline, Hartford, Conn.; Amherst, New Bedford, Concord and Swampscott. In her concerts the young violinist uses the instrument which she herself made. Fritz Kreisler was visiting at the home of her teacher, Mr. Gruenberg last winter and was shown the instrument by him; he played on it the greater part of the evening and spoke of it in high praise. Miss Chadwick has taught privately in Boston this winter and also at Mount Holyoke College, where she has given two chamber-music concerts with notable success.

At the recent baccalaureate service at Mount Holyoke Miss Chadwick had charge of the musical vespers, presenting several of her violin pupils. They performed several compositions with William C. Hammond, professor of music at the college, at the organ, and Marguerite Gilman, harpist. Miss Chadwick also played a solo number with harp and organ accompaniment.

"Masked Ball" with beauty of tone and interpretation.

Richard Czerwonky, concertmaster of the orchestra and general favorite with Duluth audiences, was a soloist at the matinée, playing two movements from the Concerto No. 2 by Wieniawski. He responded to insistent applause with an encore with harp accompaniment. Leonora Allen repeated her success of the Friday night concert in "Softly Sighing," from "Der Freischütz."

Possibly the greatest enthusiasm was manifest on Saturday evening at the closing concert, when the largest audience was present. Mr. Oberhoffer and his soloists were recalled again and again, and the whole orchestra arose to receive its share of the appreciation. "Under the Linden Trees," from "Scènes Alsaciennes," Massenet, was repeated, with 'cello and clarinet duet by Cornelius Van Vliet and Pierre Perrier. Tchaikowsky's Symphony No. 5 opened the concert.

The soloists were Jean Vincent Cooper, contralto, and Albert Lindquest, tenor, both the possessors of beautiful voices and both received with sincere enthusiasm.

Two Wagner numbers closed the program. The last one, the Finale to "Rheingold," made a tremendous impression.

Duluth musicians will appear on the program at the Minnesota Music Teachers' Convention at Owatonna, June 27, 28 and 29. Prominent on the program will be an organ recital given in part by Faith Helen Rogers of Duluth and Walter Leon, tenor. R. Buchanan Morton, organist and director of the Oratorio Society, is a member of the program committee.

B. S. R.

AUDIENCE PLAYS A STRANGE ROLE IN ST. LOUIS PRODUCTION OF "SIEGFRIED"

Makes Stampede from Grandstand to Field in Attempt to Hear Something of the Score—Much of a Fine Performance Lost in Great Spaces of Baseball Park

ST. LOUIS, June 17.—Open-air opera had its first "try-out" at Robinson Field (the St. Louis National League ball park) last night, and the production was accompanied by a remarkable incident in the attempt of a mass of people, estimated between 10,000 and 12,000, to get within audible distance of Wagner's "Siegfried" as presented by an all-star cast from the Metropolitan Opera Company of New York. Through a most unfortunate contract with the owners of the park, Director Edward Siedle was unable to erect his enormous portable stage and orchestra platform at a distance close enough to the seats so that even a part of the music could be heard. Quite unfortunately, the managers did not foresee the action which was going to be taken by a major portion of the audience.

At 7.45 p. m. Conductor Artur Bodanzky started to direct the orchestra, but not a sound was heard in the seats of the grandstand, owing to the noise made by late-comers, as well as the distance. Then came a sudden rush of people laden with wraps, chairs and other articles hastening down the aisles and over the ball grounds to a place of advantage immediately in front of the orchestra and stage. Great noise and excitement accompanied this rush, and it was fully thirty or forty minutes before five or six thousand people had settled themselves immediately in front of the stage on chairs, benches and wraps on the precious baseball diamond which was the bone of contention in erecting the stage. The police did not interfere, except to keep order, and after this unusual change was made, the performance proceeded in a more regular way. It is doubtful whether such action has ever before been taken by an audience in the United States.

As for the performance, it was a triumph. Local arrangements were under the auspices of the St. Louis Grand Opera Committee, which has done so much to foster the art here, and the misunderstanding and confusion last night were in no wise its fault. Mr. Golterman and other members worked like Trojans to restore order after the unnecessary noise, but to no avail.

Such a galaxy of operatic stars is seldom heard together. Johannes Sembach, as *Siegfried*, was a pillar of strength during the entire production, and his beautiful singing and capable acting were ably seconded by Albert Reiss, as *Mime*; Clarence Whitehill, the *Wanderer*; Otto Goritz, *Alberich*; Mme. Galski, *Brünnhilde*; Mme. Schumann-Heink, *Erda*; Frieda Hempel, the *Forest Bird*, and Carl Braun, *Fafner*. All of these artists

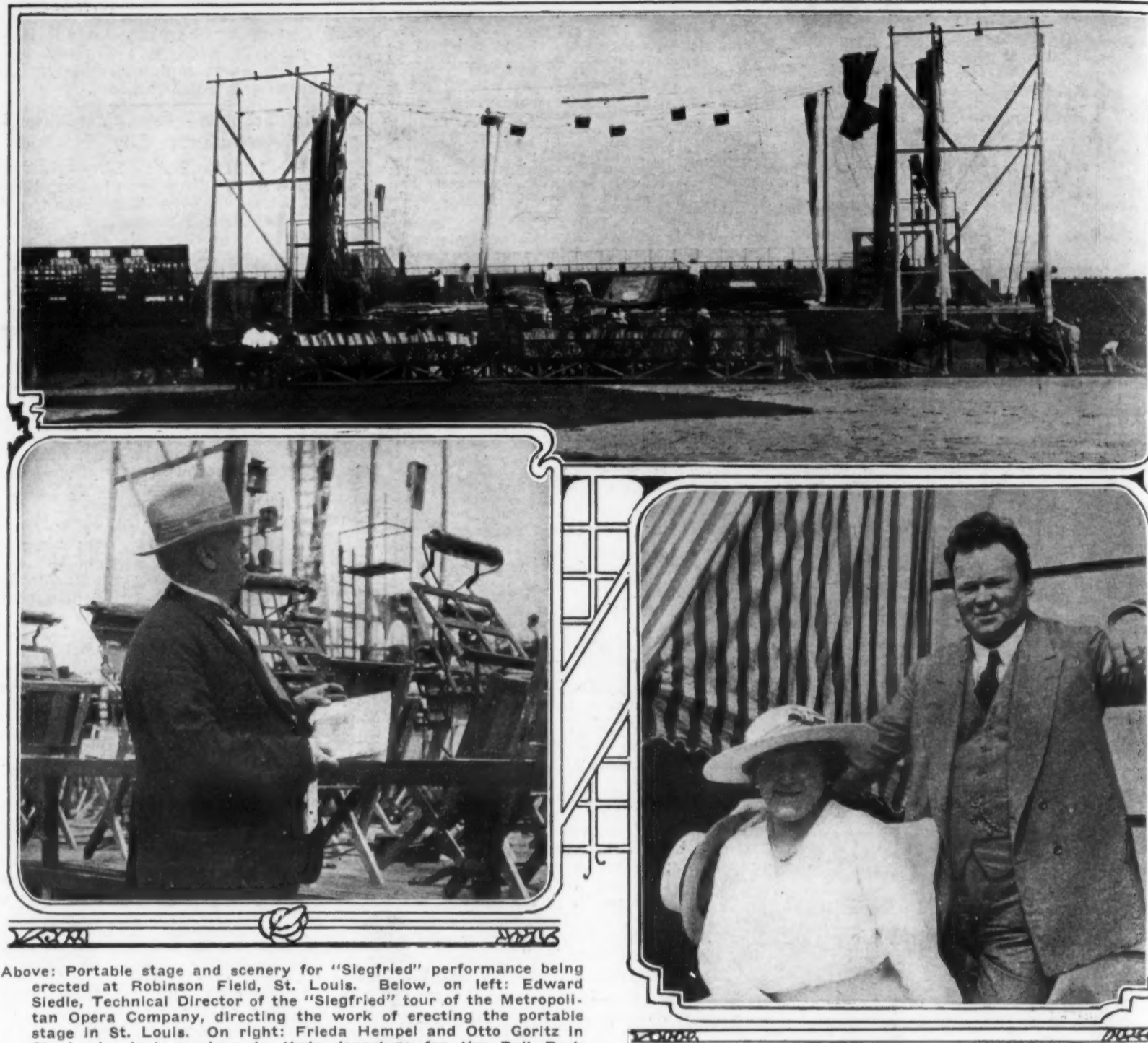
were in excellent voice, and Mr. Bodanzky held his big orchestra of 100 musicians under perfect control. It was,

was one of the few bits of the opera which carried over the footlights so as to be heard distinctly in all parts of the

in which the work of Mme. Galski and Mr. Sembach was exceptionally fine. Octave Dua, the young Belgian tenor of the Chicago Opera Company, is traveling with the organization as understudy for the part of *Mime*, which he learned in one month and five days.

The gross receipts of the performance were a little more than \$13,500 and the expenses exceeded receipts by at least \$5,000.

From the standpoint of scenic effects the production marked a triumph for Mr.



Above: Portable stage and scenery for "Siegfried" performance being erected at Robinson Field, St. Louis. Below, on left: Edward Siedle, Technical Director of the "Siegfried" tour of the Metropolitan Opera Company, directing the work of erecting the portable stage in St. Louis. On right: Frieda Hempel and Otto Goritz in St. Louis, just previous to their departure for the Ball Park

of course, his first appearance in St. Louis, and the audience was greatly impressed by his interpretation.

Mr. Sembach's aria in the first act

field. It was a glorious piece of singing. Miss Hempel's "Bird Song" also was heard very distinctly. The crowning musical effort, however, came in the last act,

Siedle, and this despite the fact that much of the beauty of both music and scenic effects was lost in the great spaces. HERBERT W. COST.

Mme. Fremstad Returns to Head New York Managers' List

Foster & David, Inc., the managers, of 500 Fifth Avenue, New York, have issued an announcement of their complete list of artists for next season. After a year's absence Mme. Olive Fremstad returns to head the list. Mme. Fremstad has had the same substantial success in concert and recital that she had with the Metropolitan Opera Company. Two other Metropolitan stars on the list are Edith Mason, soprano, and Henri Scott, basso.

The sopranos include Florence Otis, coloratura; Mary Ball, dramatic; Elizabeth Tudor, lyric, and Evelyn Egarter, dramatic. The mezzo-soprano is Maurine Willbanks of San Antonio, Tex. Mary Jordan and Amy Ellerman are the contraltos. Miss Jordan has just signed her fifth contract with this firm. Miss Ellerman is a singer of great promise, who has had the advantage of studying with Herbert Witherspoon. John Barnes Wells and Judson House are the tenors. Frederic Martin, the deservedly popular

basso, is again announced under this management.

The instrumentalists are headed by Annie Louise David, harpist, who will be heard in joint recitals with John Barnes Wells. Two of the best of the younger generation of violinists are Florence Hardeman and Alexander Bloch, both entering upon their third year on the Foster & David list. For pianists Florence Larrabee and Victor Wittgenstein have again been chosen. Miss Larrabee was soloist during the year with the Boston Symphony Orchestra, and the Philadelphia Symphony Orchestra. Mr. Wittgenstein's three recitals in Aeolian Hall, New York, received the commendation of the critics and generous support from the public.

American Organ Players' Club of Philadelphia Has Anniversary

The twenty-sixth anniversary of the founding of the American Organ Players' Club of Philadelphia was celebrated on June 13 at Estey Hall. A short business meeting, at which officers for the

coming season were elected, was followed by a novel entertainment, at which the principal performers were Harry A. Banks, Rollo F. Maitland, H. S. Fry and Stanley T. Reiff. Mark Andrews of New York was the guest of honor and delighted the audience with his clever monologues. The executive committee re-

ported a successful year with much American music performed.

Sidney Homer, the composer, husband of Louise Homer, contralto of the Metropolitan Opera Company, recently came into a considerable fortune through the death of a relative.

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